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RINGO STARR

SAUL GOODMAN: Master Tympanist

Drum Thrones: A Close-Up Look

MD Visits With MITCH MITCHELL

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RINGO STARR
The Beatles were, without doubt, the single-most influential force in music during the '60s, and their influence is still being felt. As the drummer for that group, Ringo Starr was originally criticized for his individual style, but by the late '60s, studio drummers throughout the world were constantly being told to "play like Ringo." In this very exclusive MD interview, Ringo speaks in-depth about his love of playing drums, and discusses his life as a musician. **10**

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EDITOR'S OVERVIEW

Recently, the Selmer Company of Elkhart, Indiana, announced that it had reached an agreement with the Ludwig Drum Company for the purchase of the company.

Though this event might appear as just another slice of big business American-style, in actuality, it marks the end of an era for the percussion industry. Ludwig was the last, major family-owned drum company in America, originated and sustained as a result of the dreams and tireless efforts of one enterprising individual. There were several in our industry: V. G. Leedy, Bud Slingerland, Joseph Rogers, Fred Gretsch, and of course, William F. Ludwig, *ST.* All, with the exception of Leedy, are now divisions of much larger American corporations.

Though I'm confident the Selmer/Ludwig marriage will be lasting and productive, one tends to look upon acquisitions in general with mixed emotions. Perhaps we've all become a little mistrustful of the American conglomerate. It's certainly no secret that our nation has experienced a gradual, yet steady decline in pride of workmanship and the overall quality of consumer products in many areas. One wonders if corporate mergers and acquisitions, impersonal as they tend to be, have not been at least part of the cause. How many times have we seen the mother company infuse their new offspring with capital, new management and boardroom tactics, only to see the product itself lose the quality which made it famous in the first place? If this were not the case, why is *old,* strangely enough, always considered *better?* Old guitars, old furniture—old drums!

We can only hope that the decision makers of the large companies, who've gradually taken over the major segment of our industry, keep in mind that the family-owned firms became successful because they took great pride in the end product. Most were started by players who saw needs, found solutions, and were sincerely concerned about the industry in which they were the leaders. They were successful because their first concern was the product on which they proudly placed their names. The product came first, and in so doing, it won the approval of the consumer and made its mark on the American music industry. It's questionable whether we see enough of that kind of thing in this day and age.

Yes, Ludwig was the very last family-owned drum company left in America. There are no more. It's unlikely that we'll ever witness the likes of a Bud Slingerland, a Fred Gretsch or a Bill Ludwig again, nor the incredible effort it must have taken them to build their companies through wars, depressions and the like.

Sure, the major corporations now control the strongest segment of our industry, but that doesn't necessarily mean we can't continue to make our voices heard. How? By continually reminding them that after all the management studies, all the computer technology, all the Harvard Business School high-level decisions, the essence of our acceptance still remains with the quality of the product itself. Our statement is really not very much unlike what the new car buyer has said to the American automotive industry. "Give us quality at fair market value, or we'll be forced to venture elsewhere until we find it."

My very best wishes to the people at Ludwig and Selmer. I'm hopeful the relationship will be not only lasting, but beneficial to us all as well.

RS

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READER'S PLATFORM

In the June issue you had a column by Dave Samuels entitled *Mallets.* I was under the impression this would be a regular. How about it? Give us more. Maybe some insights in studio, group playing, and techniques, starting at the beginner stage. More, more, more, more!

JAMES LEE COCKRELL
PEARL, MISSISSIPPI

I started getting MD in June and already it has helped me in many, many ways. How about interviews and articles on new wave and punk drummers? Drumming for new wave and punk bands isn't easy and it takes talent. Why not do stories on Topper Headon of The Clash, the drummers of Devo, the Ramones, Adam and the Ants, Adolescents, The Klan, and Black Flag? Ringo Starr needs some recognition too.

MATT N. BRUNETT
TWIN FALLS, IDAHO

I would hope that Elliot R. Goodman might reconsider the slam on such fine players as Paul T. Riddle and Jaimo Johnson. These guys have drummed their way into musical history, certainly giving them the right to express themselves without being subjected to musical snobbery or prejudices. There exists, and always will, a brotherhood between drummers of all musical styles, and all levels of success. I feel MD should be an open and positive forum for the exchange of information between amateurs and pros alike.

GARY L. ALLEN (REVOLVER)
TUCSON, ARIZONA

I apologize if I have hurt anyone's feelings that I criticized in the May issue. I probably should be more aware of the other person's feelings, particularly when dealing with people as sensitive as musicians. I hope there are no hard feelings.

ELLIOT R. GOODMAN

I have been buying MD since 1979. It's a great magazine, but I'm tired of hearing about all these new rock drummers who can't read music and are uneducated. Please, I would love to see an extensive article on Bill Ward (Black Sabbath) and Cesar Zuiderwijk (Golden Earring).

JERRY L. BERLANGA
TENNESSEE COLONY, TEXAS

Shortly after I began taking drum lessons my drum teacher started heckling me to take a look at MD. It didn't interest me. The only way to play the drums was to hold the sticks vertically and try to stab a hole in the center of each drum head, or push the drumstick wood through its nylon tip on the hi-hat. I teamed with a bass player who wants me to match the bass lines exactly with my bass foot. The other day, while waiting for a drum lesson, I noticed the July '81 MD article *Bassists: On Drummers.* I borrowed that MD, took it home, found myself reading every page and though I hate to give the printed word this much credit, your magazine is looking like the best thing since rock and roll and the drums themselves. At heart I'm always going to be the eighth note etched hat, simple single beat grab, with the two, four stab in a 4/4 bag. But, MD has gotten me faithfully counting out loud, checking out "e's" and "uhs" as well as "ands," practicing rolls and paradiddles and I don't know why. Thank you for your diverse percussive support and inspiration.

STEPHANEY KOLSON
CLOVIS, CALIFORNIA

continued on page 7

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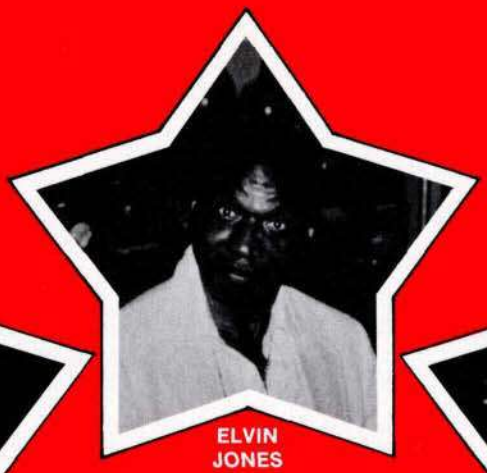
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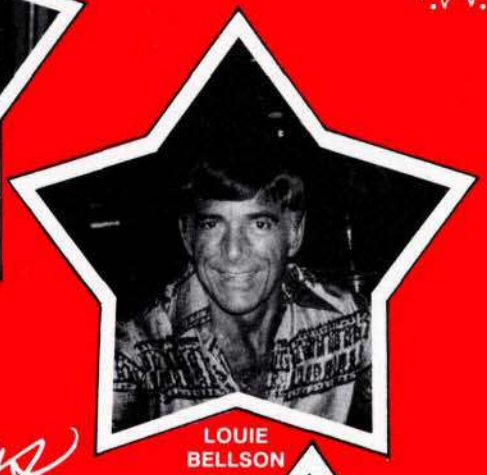
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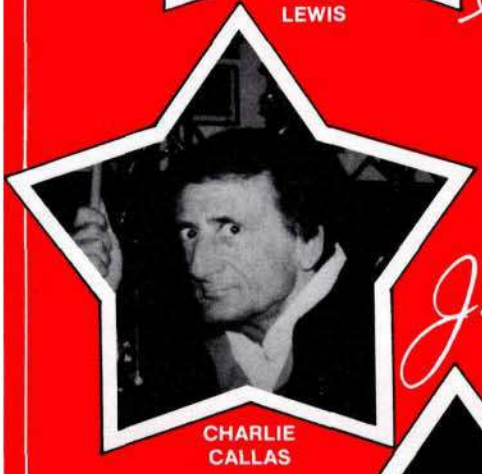
Seasons Greetings

Jayne Ippolito and staff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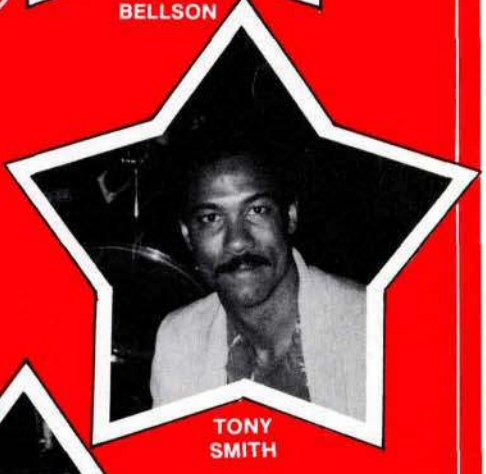
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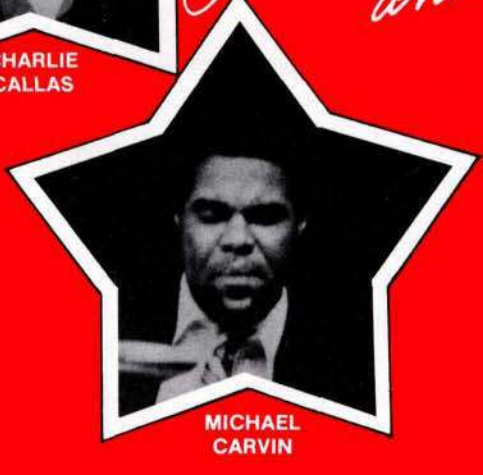
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ASK A PRO

JOE STEFKO

Q. Was it a drastic change playing with Meatloaf and then with Edgar Winter?

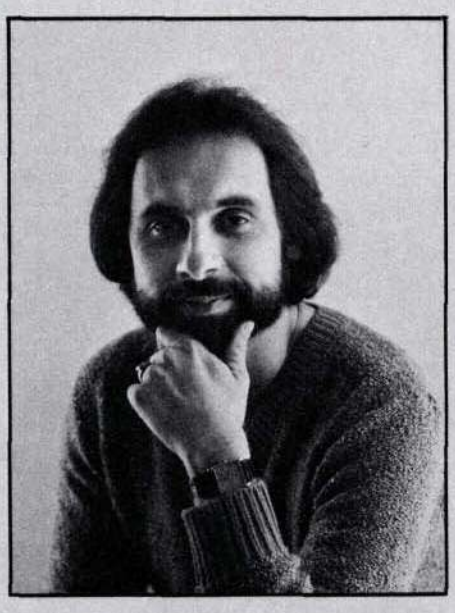
Dominick Ponzita

A. When I was with Meatloaf my playing had to be very heavy, yet simple. I had to keep my playing under control. It didn't allow me to stretch out. When I was on the road with Edgar we played the best from all his albums and he was very aware of everything musically. He would often critique our performances. I also soloed each night on his tune "Frankenstein." That really got my chops together. We also did a thing I wrote which featured me on drums and Edgar on timbales. His eyes are very sensitive to light and he told me he wouldn't be able to read what I had written on stage, because of the lighting. So I played it through for him once and he played it right back to me without a mistake. He's a super musician.

JOE LA BARBERA

Q. Do you prefer playing in small groups or larger ensembles?

Sol Cohen
Pittsburgh, Pa.



A. I prefer small groups mainly because they're a challenge. With a large group, the drummer's role is basically to keep time and accompany. Playing with the Bill Evans Trio was fun because there was a great emphasis on creativity. With a big band you must stick to the arrangement, with the exception of occasional spots. With a small group, I find it more challenging trying to make it completely different night after night.

DAVID SAMUELS

Q. What is the best way to amplify vibes and marimba?

Gary Stephens
Boston, Massachusetts

A. Place two or more mic's angled down *over the keyboard, high enough so you won't hit them with your mallets. The type of mic varies with cost. The Shure* SM57 *is a good all-around mic for about $70. The Beyer mic is better but more expensive. Choose one with a wide frequency response that will pick up a wide range of the keyboard. Another possibility is placing the mic's underneath the instrument pointing* up *towards the keyboard. The mic's will not be seen, and the resonators will act as baffles to help eliminate leakage. It is also important to consider where you are placing your instrument relative to the rest of the band. An open mic doesn't discriminate the sound it amplifies, so place yourself in a position where you will have as little leakage as possible.*

There are a number of different pick-up systems available that involve placing a pick-up on or inside each bar; or running a magnetic pick-up attached to the outside of the frame. These systems can produce more sound, but the quality of sound is very different from using mic's. Try out a system before you commit yourself to using it.

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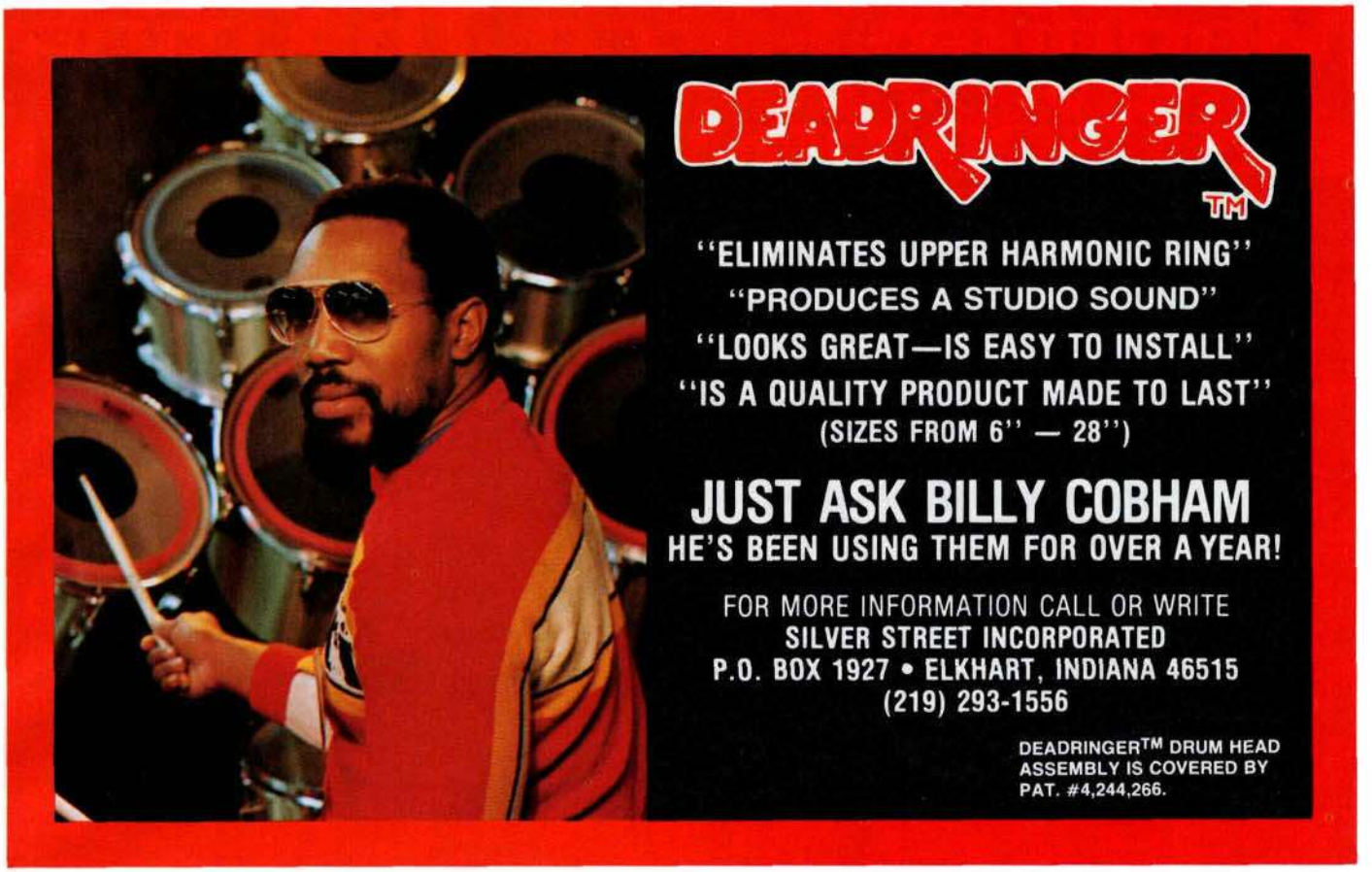

Reader's Platform *continued from page 4*

This is in regards to your article about *Getting Your Money's Worth, Part II* (June '81). I personally think Mr. Rick Van Horn is disgusting in his reference to using feminine pads to alter his snare drum sound. For years, drummers and the whole drum industry have been trying to live down and change the attitude carried by most, that drummers are an apeish type breed and the product manufacturers are pretty stone age, and lo and behold, Mr. Van Horn puts us right back with the dinosaurs with comments like, "So I got the 'new' snare sound I wanted for the cost of a box of *Maxi-Pads."*

Mr. Van Horn, Mr. Modern Drummer, let us have a little pride about our profession, our care of our professional equipment, and most of all, what we put in print about our profession for all eyes to read. I happen to have an extreme amount of pride, love and respect for the profession I am in and would hope other people would feel the same.

JOE HIBBS
THE DRUM SHOP
HOUSTON, TX

Rick Van Horn replies: If Mr. Hibbs' primary objection is to the mention *of Maxi-Pads, then I apologize to him and anyone else whose sensibilities were offended, although I must express surprise at such a reaction to a product which is readily visible on supermarket shelves and heavily advertised both in print and on television. I suppose I could have termed the product ''pads of cotton/fiber batting equipped with self-adhesive strips"—but my intent was to he as clear as possible, and such a description might have sent people to hardware or specialty stores not actually knowing what they were seeking.*

However, if Mr. Hibbs objects most strongly to the use *of the pads then I'd like to point out that the purpose of my article was to show how a specific objective could be achieved simply, effectively, and with a minimum of cost, using readily available materials. In drumming, as in any other profession, experimenting with equipment sometimes involves unusual means and materials. I see nothing "stone-age" or unprofessional about keeping an open mind and not limiting yourself. When an acoustical quality is sought in a drum, the choice of method or material should depend only on what is effective, not on what might be considered "appropriate." Mr. Bob Saydlowski's excellent article on drum muffling in the July issue illustrates this point. The thrust of my article was directed at saving money while achieving results, so I saw nothing objectionable in stating that I got the sound I wantedfor the cost of a relatively inexpensive product. (By the way, I originally got the idea to try Maxi-Pads on the shell after reading an interview with Keith Knudsen of the Doobie Brothers in* Mix Magazine, *a newspaper for the recording industry. Keith mentioned that he achieved the sound he liked in his snare drum by taping the head with a Mini-pad cut in half.)*

I share Mr. Hibbs' pride in our profession, and I regret that he feels obliged to ''live down and change the attitude . . . that drummers are an apeish type breed . . .." Fortunately, I've never encountered that kind of attitude in 24 years of drumming. However, since Mr. Hibbs seriously objects to the use of Maxi-Pads, then I solicit his assistance: as the proprieter of a drum shop, perhaps he is aware of another product which can effectively modify a metal snare drum as I've described for under $2.00. If so, I'd be most grateful to hear of it, and very happy to print it in my column.

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*Patent Pending

RINGO

by Robyn Flans

Richard Starkey was born on July 7, 1940 in the Dingle, one of the roughest areas in Liverpool, England. At age 3 his father left his mother to raise him alone, and it was not until he was nearly 13 that his mother remarried.

At age 6, after hardly a year at school, Richard developed appendicitis, and after the appendix burst, peritonitis set in. After two operations and over a year in the hospital, Richard returned to school, sorely behind in his studies.

At 13, he suffered his second major illness which began as a cold and turned into pleurisy, and this time, his stay in the hospital ran nearly two years. Upon his release, Richard's required formal education had ended and he eventually secured a job as a messenger boy for British Railways, followed by a series of short-lived jobs, until with Rory Storme and the Hurricanes (a popular band in England), he decided to devote himself to music, full time. By this time, he had changed his name to Ringo Starr.

Few need to be told what ensued when manager Brian Epstein approached Ringo to take drummer Pete Best's seat in the Beatles, another struggling group in Liverpool. In August, 1962, Ringo joined the Beatles, to become known throughout the world, and to make history by playing on their countless albums and appearing in their films, most notably A Hard Day's Night *and* Help, *while sharing the glory bestowed upon John Lennon, Paul McCartney, George Harrison and himself.*

When the group formally disbanded in 1970, Ringo went on to record several solo albums, including Sentimental Journey, Beaucoups of Blues, *and* Ringo, *which spawned several hits.*

Inspired by the early Beatles films, Ringo has also pursued a simultaneous career in acting, with roles in such films as Candy, The Magic Christian, Lisztomania, Sextette, 200 Motels, *and most recently, the lead role in* Caveman, *during which he met actress Barbara Bach. They married earlier this year, both for the second time, and both with children from their previous marriages.*

In the first of our pre-interview phone calls, Ringo warned me, "I don't know much about drums, [pronounced "drooms"] 'ya know," to which I replied, "fine," and explained, as an integral drummer in the history of music, it was important to Modern Drummer *to speak with him. I was, therefore, well aware that we would not be able to get too technical, but at least we would have the opportunity to know the biography of a man who, by virtue of his professional status, inspired youngsters throughout the '60s to play the drums.*

I was warned by fellow journalists that he would be a most difficult interview, since he normally shied away from speaking about the Beatles and his past. Thanks to Jim Keltner, a staunch supporter of Modern Drummer, *Ringo was made aware of our desire to interview him and Jim convinced him to grant us the time. Ringo not only agreed to speak with me, but allowed me to delve into the days of the Beatles, and his role with them. He gave freely of his time and his recollections, and the stories I had heard were proven wrong. He was kind, warm, giving and humorous, much to my delight.*

We met in the garden of his rented Beverly Hills home on a beautiful Sunday afternoon.

RF: Why drums?

RS: I tried everything else. Originally, my grandfather and grandmother were very musical and played mandolin and banjo, and we had a piano, which I used to walk on as a child. Being an only child and a spoiled brat, my mother would let me do most things, so I used to walk on the piano, but never actually learned it. Then when I was 7, my grandfather brought me a mouth organ, which I never got into either, and then they died and I sort of ended up with the banjos, but never got into that. Drums were just the ones I always felt an affinity with. At 13, in the hospital, we used to play on the little cupboard next to the bed, and then once a week, they had a band to keep us occupied since we were in there for a year. So they fetched this band around and this guy would have these big green, yellow, and red notes, and if he pointed to the red note, you would hit the drum, or the yellow was the cymbal or the triangle, and things like that. It was a percussion band, but it was just to keep us entertained while we were in bed.

They used to come once a week to the hospital and we used to knit and do all stuff like that, anything to keep us occupied. So in the hospital, I wouldn't play in the band unless I had the drum. When I came out, it was always the only instrument I wanted, so at 16, I bought a $3.00 bass drum, made a pair of sticks out of firewood, and used to pound that, much to the joy of all the neighbors. I couldn't really play; I used to just hit it. Then I made a kit out of tin cans, with little bits of metal on the snare. Flat tins were the cymbals, and a big biscuit tin with some depth in it was the tom, and a shallow biscuit tin was the snare drum, and so forth. Then my step-father,

"IT WASN'T THAT I DIDN'T WANT TO PLAY DRUMS; I DIDN'T KNOW WHAT TO DO WITH MY LIFE. I'D BEEN PLAYING WITH THE BAND SO LONG AND SUDDENLY IT ENDED. I JUST SAT THERE WONDERING WHAT TO DO WITH MY LIFE."

Harry Graves, who came from the south of England (we're from the north), went down to see his family one Christmas, and one of his uncles was selling a kit of drums for 12 pounds (roughly $30.00). It was a great old kit—a great trap and all the wood blocks and everything, so I had that. I got that kit in January, 1958.

RF: Was it a named kit?

RS: No, it was made up of all different pieces. There were two problems, though. One, I didn't have a car to carry it and, two, I wasn't in a band. But in February, one month later, I joined a band, although I couldn't play. Nobody knew, though, because they couldn't play that well either. We were all just starting out playing. It was the skiffle days in 1958 in England.

RF: What was the name of the band?

RS: It was called the Eddie Clayton Skiffle

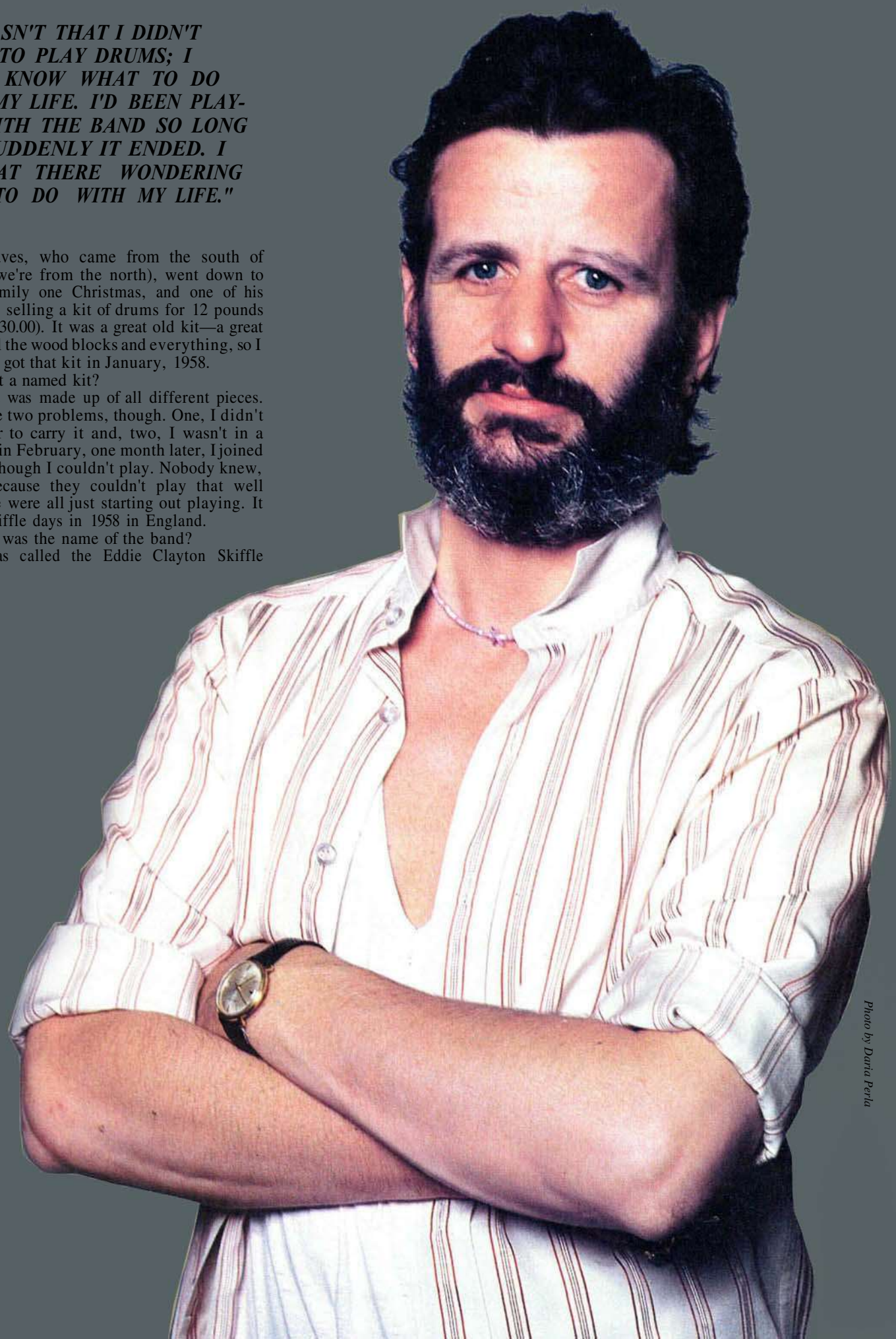


Photo by Daria Perla

group. The guy next door used to play guitar, a friend of mine used to play tea chest bass and we played "Hey Lidy Lidy Lo" and all the skiffle songs. We used to play for the men at lunch hour in the factory. It was mainly, if you had an instrument, you could join a band. It didn't matter if you could play. But my problem was I was always traveling on the bus, so I couldn't carry the kit.

Then we started auditioning and we did every audition in the world, every free show we could do. We had no sense of time, so we'd start with the count of "one, two, three, four," and then it would be like an express train because we'd get faster and faster and faster. People were just dropping like flies on the dance floor because it was like, "Can't you slow it down, can't you slow it down?" And they dropped like flies.

So we did a lot of free shows. In that band, I didn't really need the full kit, but I always wanted to play it. Anyway, I got the kit, and I set it up in the back bedroom like a professional, thinking, "I'll practice and everything." I only did that one night and we had all the neighbors yelling "Shurup *[shutup],* get out of here," because we were in very close proximity to everyone else. So I never practiced since that day, except with a band. I made all the mistakes on stage, as it were.

RF: Did you have any drum idols?

RS: No, the only drum record I ever bought was Cozy Cole "Topsy" Part 1 and 2. I used to like Gene Krupa, although I never bought any of his records. It was that type of drumming, though, heavy kind of tom-tom stuff and Cozy Cole was another tom-tom person. I always liked the depth of the tom-toms.

RF: You've always used your toms more than a lot of people.

RS: Yeah, and the snare is usually deep. But I was never really into drummers and I never did solos. I hated solos. I wanted to be the drummer within the band, not the frontman. The longest solo I ever did was 13 bars.

RF: I read somewhere, though, that part of the reason you changed your last name was that in the beginning, they wanted to bill your solo time as "Starr Time."

RS: We used to have "Starr Time" when I had the solo spot about two years later with Rory Storme and the Hurricanes. We all went professional, as it were. The difference is that they pay you for playing. That's the only difference in being a professional from being an amateur.

RF: What was your first professional gig?

RS: On the first professional gig, they offered me 10 shillings, which was about a dollar and a half in those days, and the guy got so drunk at the end of the night, that he didn't pay us anyway. We were really down about that, but it was the first playing gig. We (the Eddie Clayton band) had done all the auditions and won a few competitions and stuff like that. Then we started to get paid after that, but also still worked in the factory. Then I joined a couple of other bands, a skiffle group, and I ended up with Rory Storme, which was basically a skiffle group, but we were going rock. We were the first band to be thrown out of the Cavern for playing rock and roll because it was a jazz club. The only thing we used to have different was that our lead guitarist used to come out of a radio. That was his amp. He used to plug into this little radio on stage, so suddenly we were too rock and roll for this jazz club, and they threw us off the stage. It was all in good fun at the time.

RF: When did you join up with Rory Storme?

RS: 1959. In 1960, we all decided to leave our jobs and go real professional, where that's all we'd do. So I left the factory.

RF: That must have been a major commitment, the money being so poor in that line of business, particularly at that time.

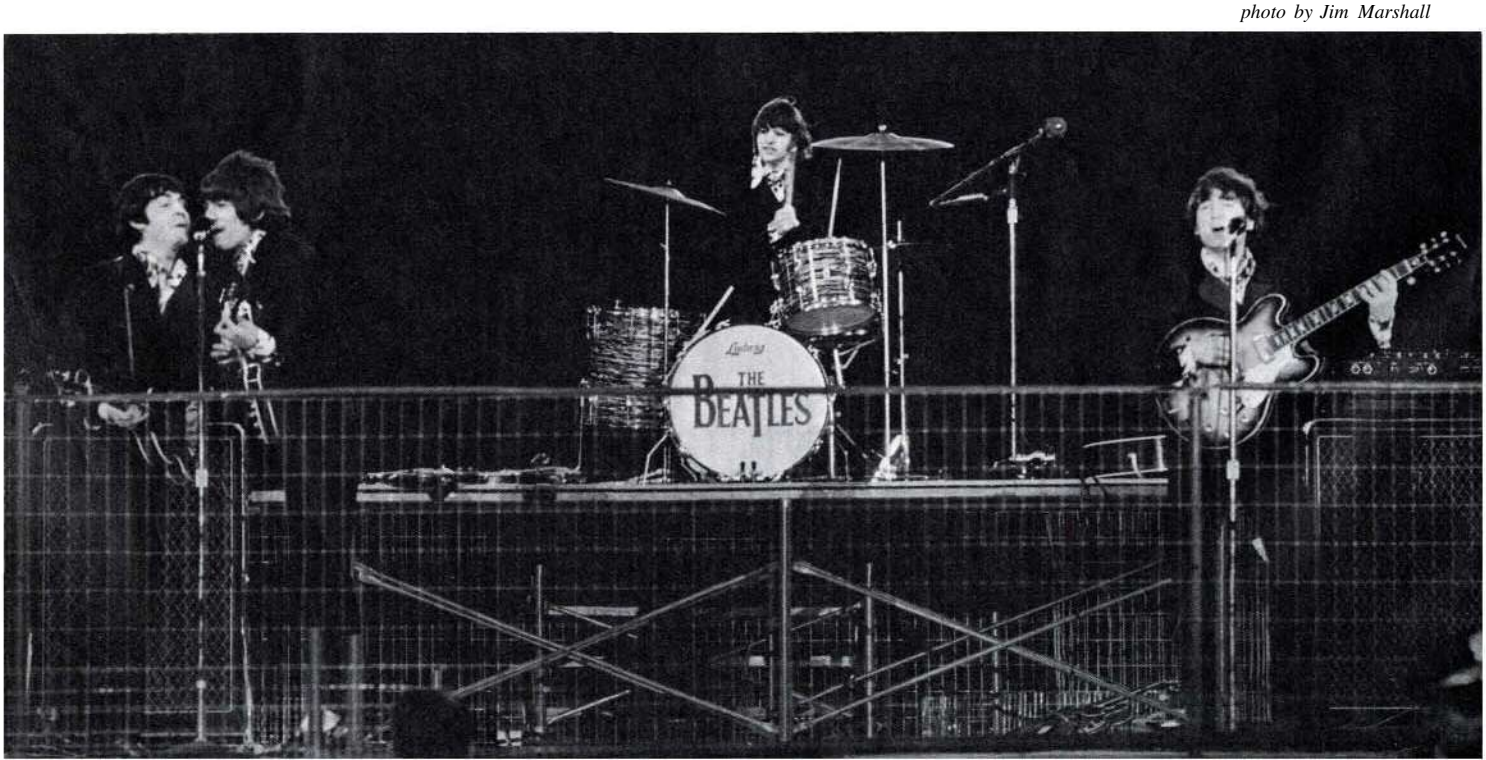
RS: It was a major commitment, but it was all I wanted to do. The family said, "It's alright as a hobby, but keep the job."

RF: "You'll never make a living by being a musician."

RS: My mother still thinks that to this day, I think. "It's alright as a hobby, son." Anyway, this is a roundabout way of saying how the names came about. We decided to go away to

"I WAS NEVER REALLY INTO DRUMMERS AND I NEVER DID SOLOS. I HATED SOLOS. I WANTED TO BE THE DRUMMER WITHIN THE BAND, NOT THE FRONTMAN."

photo by Jim Marshall



play Butlin's Holiday Camp in England, which is a camp where people go for two weeks' holiday. So when we went professional and bought the red suits and the shoes and everything, we all thought we'd change our names because show biz means changing your name. That's what's so great about it; you can call yourself anything you like, like Zinc Alloy. So the guitarist called himself Johnny Guitar, and in the end, I think because we're English, we all picked cowboy names like Ty Hardin, Lou O'Brien, Rory Storme and Ringo Starr, because of the rings, which I always wore then. But then, to get back to your point, I used to do a 20 minute spot with vocals. I used to sing songs, because we used to do hours, so anyone could sing, play a solo or anything. The guitarist would do a couple of guitar numbers, then the singer would come on, and then I'd do a couple of numbers and that's why it was called "Starr Time." So I'd do "Twist Again," "Hully Gully," "Sticks and Stones Will Break my Bones." a Ray Charles number, and a couple of other numbers like that. God, it's all so long ago. I was even doing "Boys" in those days.

RF: So you never did any drum solos?

RS: I never did any drum solos, no. Never have: never wanted to—even at the beginning. While we were still at this holiday camp, we used to play in the Rockin' Calypso, but on Sunday, the big night, they had a big theater there and they'd have name acts, and the local people working there would be on the bill. So we were working with the Happy Wanderers, an English street band with a big walking bass drum, trumpet, clarinet, and they were like a walking jazz band. They used to walk around the streets of London playing songs, and then the guy would walk around with the hat. They became very well known. At the end of the show, it used to get to the solo and I used to let their drummer take the solo on the bass drum: "boom, boom, boom, boom." I would never do the solo, even then. Never liked them. So, anyway, that's when we got our names.

RF: Why did you grow up with such a fascination for the West?

RS: As children in England, your cowboys were great heroes to us. To an English kid, a cowboy was a fascinating thing, you know, in his leather waistcoat and his black gloves and all of that, so that's part of it.

RF: Had rock come into the picture yet in England?

RS: Rock and roll was very big here and Elvis was out in 1957. We're talking about '59 and '60, so we were just getting into rock and away from the skiffle stuff. We suddenly got amplifiers and played different songs. Rock was coming in and that's where I went: that was my direction. I was purely rock and roll. Drummers or musicians were either going for jazz or rock. There used to be coffee shops and things like that in those days, and we'd sit around and I used to get so mad at the drummers who wanted to play jazz because I was just strictly rock and roll. I always felt it was like rats running around the kit if you played jazz and I just liked it solid. So we'd have these great, deep discussions about drums. It was all so exciting then. It's still exciting, but ...

RF: Were you a drum fanatic in those days?

RS: No, just a rock fanatic, but my instrument was drums. I never wanted to play anything else. But I also wanted every other drummer to play rock. I didn't want them to play anything else. *[Laughs]* "You've got to be kidding. Just rock! Listen to it. Get into it." There was more emotion in rock than in jazz. We went through jazz, in my opinion, just listening to it. I went through it in one week and knew I had had enough of that. Rock never ceases to make me happy when it's good.

RF: How far into your Rory Storme gig were you when you came in contact with the Beatles?

RS: I was playing with Rory about 18 months or 2 years. We'd all played the same venues and, at the time, Rory and the Hurricanes used to be top of the bill. There'd be all these other bands on and occasionally, the Beatles would play. It ended up that they were the only band I ever watched because they were really good, even in those days. One morning, I was in bed, as usual.

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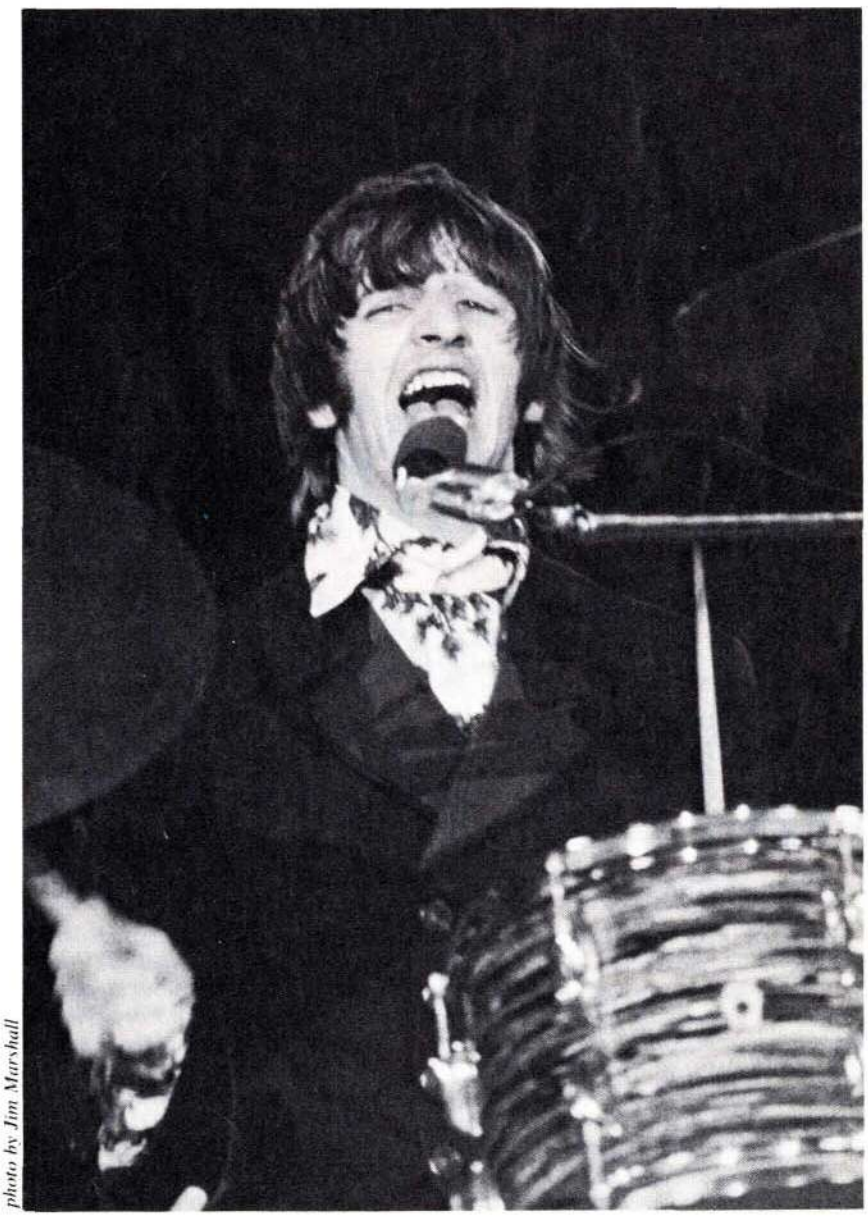

photo by Jim Marshall

The Continuing Experience of MITCH MITCHELL

by Gary Herman

Photos by Jim Marshall

I didn't expect to find such a dapper-looking young gentleman. He was wearing a two-piece worsted suit and an expensive looking three-quarter length black sheepskin coat (he told me it was house-trained). This was Mitch Mitchell, and I had good reason to be surprised. The last time I had seen him had been in 1968, when he was 21 and playing with Jimi Hendrix. Though not quite as flamboyant as the "Seattle Starburst" himself, Mitchell land bassist Noel Redding) had naturally adopted the band look—basically, Afro hair and clothes of bright velvet or garish floral-print satin. In those days, Mitchell often sported a pair of huge, owlish, tinted glasses and his playing was as unrestrained as his looks.

After Hendrix's death, Mitchell disappeared—at least, from my view—until re-emerging a few months hack in the drummer's seat of Hinckley's Heroes—a scratch-band with a shifting personnel comprised of some of the best British rockers. Regrettably, I haven't yet seen the Heroes, so I had nothing to go on when it came to meeting Mitch Mitchell except the unbelievably complex process by which the meeting was set up. There were phone calls to Chas Chandler, Mr. Mitchell senior, the London pub frequented by Mitch, and several more to a telephone answering machine which at various times informed me that Mitch and his friends might be out drinking (at nine o'clock in the morning) or Christmas shopping (in February). Even after speaking with the man himself, we managed to miss each other twice. Knowing what everyone knows about rock musicians in general and Hendrix in particular, I would not have been shocked to discover that Mitch Mitchell was irreparably freaked-out (as they used to say in the sixties). Well, you can judge that for yourselves from what he told us.

As a matter offact, Mitchell says he never gives interviews these days but, since Modern Drummer *is a magazine he respects as a professional, he made an exception. We started talking about the house he has just bought, the problems of living in two places (London, his*

hometown, and New York) at a time, and one or two more personal matters. Then, brandy and soda in his hand, we found a quietish corner in a noisy pub and began to talk about music:

GH: How did you get started with music?

MM: I was going to a kindergarten; a playschool. I heard some noise going on upstairs above the kindergarten. I went upstairs and saw these kids doing shuffle-box steps and other dance steps and some tap-dancing. I was about three or four, something like that, and I thought, "Yeah. I'll have a bit of that." I was much the same as any other kid; I used to bang around on tin cans and biscuit tins, anything you could lay your hands on. I just went to school the same as any other kid, although I was going to a theatrical school.

GH: That was the Corona School?

MM: I went to another theatrical school before that. I worked with all these precocious brat kid actors, and through that I was doing jingles, singing boy soprano, and I met all the studio players through that. I was around a lot of drummers. Luckily, being pro drummers, they didn't mind you having a go at their kits. Whereas if you go to a wedding reception, for example, and you get a semi-pro guy I mean, no offense meant, it's like. "Don't touch that sonny, it's expensive, it'll fall apart." Through doing the jingles I was able to buy some kind of drum kit eventually.

GH: Why drums?

MM: I always wanted to play drums, it's as straightforward as that. I remember seeing Fred Astaire playing drums in a film. I was about eight or nine and I was tap-dancing and I thought, "Wait a minute!" and really, that was a pleasant surprise. I mean it took me years to find out that Buddy Rich was a hoofer as well. I'm not really that keen on drummers.

GH: You're not?

MM: Not particularly, no. I mean there's been a few that have definitely altered my way of thinking, and I've gone, "Whoops, that guy's got something." but it's bass players really. I mean, whatever your instrument, to me you only play as well as the people you're working with. I've been working in a two-drummer situation recently, well I've done it a few times with two drummers, and it's either seek and destroy—you either get an incredible ego thing, or the other person does—or it's, "We'll show them what we can do." And that doesn't lead you on to new forms of music, unfortunately.

GH: Who are those drummers who have changed your life?

MM: Well. Elvin Jones, obviously, and Tony Williams. There's a lot of drummers I can go, "Hey, they're fine players" to. It's only recently I've become aware of somebody like Sid Catlett and Philly Joe Jones, and especially old Jo Jones for the brush thing, because brushes is like a dying art, it seems, with the younger players. Unfortunately, it's been mainly American players. There've been a few English players who've been of great hope, like Ray Verral when he played with the Ted Heath band. He was one of the first English drummers who American musicians liked. Kenny Clare's a fine drummer also.

GH: Do you notice that difference between American drumming and English drumming?

MM: Well. I think it's a question of upbringing, apart from the fact that I'm very bitter that the opportunities for kids to learn an instrument in this country leave an awful lot to be desired. I'm not knocking this country by any means: I'm no patriotic flag-waver, but if you go to school in America there's a marching band. You've got a chance to study the rudiments. But over here, if you want to learn an instrument, if you want to play drums, what do you do? You go and join the Baptist church and go and play bugle or play drums. If you really want to get down and study outside the school environment there's not all that much. There's the Guildhall School of Music. The Royal Academy, it's of a very limited scope. I know there's Bill Ashton doing the Youth Orchestra thing, which a lot of fine players have come out of. but I know they're cutting back on Arts Council grants and I don't think young kids have ever had a great opportunity in this country. I think it's really sad.

"I MUST ADMIT MY READING LEAVES AN AWFUL LOT TO BE DESIRED, AND THAT MAKES A REAL DIFFERENCE. I MEAN WHEN YOU SEE PEOPLE WHO'VE BEEN TRAINED IN AMERICA, THAT'S WHEN IT REALLY HITS HOME."

GH: Did you ever train at all?

MM: No, not officially. When I was younger, Jim Marshall (who made the amps), had a drum school which quite a few people went to. I worked in his shop on Saturdays. I was a school boy, and all the groups came from the area that I was brought up in. like The Who or whoever. Everyone went into that particular shop.

GH: In West London?

MM: Yeah, but I wouldn't go to the drum school that Jim had. I wouldn't go to the school, which was kind of embarrassing, because I worked with his son who was a tenor player, so I got delegated to work in the guitar shop over the road. In fairness to Jim. he was a good teacher apparently. I went to one lesson with one of his students who could do all the Joe Morello things in parrot fashion. I must admit my reading leaves an awful lot to be desired, and that makes a real difference. I mean when you see people who've been trained in America, that's when it really hits home. It does help to start at a really early age because you learn the rudiments and it's there. You're going to use them even if you're not aware of what you're doing. But then I must admit, I don't want to play something and dissect it and go, "Okay, there's a bar of 2/4 there and whatever."

GH: Do you do a lot of sessions?

MM: I do as much as I can. I had a while when I stopped playing because some people didn't think that I wanted to work. I was watching people dropping round me like flies, and I thought. "Well, take it easy for a bit." I'd been on the road for a few years.

GH: Let's go back to the beginning for a bit. Can you tell us about the Riot Squad? Was that your first band?

MM: No. I just did the same as any other kid. Through working at Marshall's Music Shop, I did the dep *[substitute]* gigs that came in for, like, Screaming Lord Sutch, Johnny Kidd and the Pirates, you know.

GH: You must have been pretty young then.

MM: About thirteen or fourteen. I was in various semi-pro bands and that led to being smuggled on band buses to Hamburg and Frankfurt when I was on school holidays. When I was about fifteen, I was playing with a band who Jim Marshall's son was playing sax with, and we used to play upstairs at the Whisky-A-Go-Go, above the old Flamingo on Wardour Street. One night I heard something going on. so I went downstairs and that was when the all-nighter sessions had started and I saw Georgie Fame. He was playing piano. That was before the Hammond organ time, and I thought. "Oh yeah!" and that was my first exposure to Mose Allison and things like that. Apart from your actual Chuck Berrys and your rock and roll syndromes. I was aware of semi-cool jazz. I wasn't particularly aware of anything else, but when I heard Clive (Powell. which is Georgie Fame's real name)—Georgie Fame's band—I was really interested and I thought, "Yeah, I really want to play with that band." Well, years passed and I eventually did.

GH: That was the Blue Flames?

MM: Yeah. But the Riot Squad—that was when I was still doing tapdancing. I was still at drama school and it was some other students and I thought I'd really rather be playing drums with them than doing what I was. It was weird actually. I suddenly went up to Denmark Street you

know, went up Tin Pan Alley, because I knew a guitarist who was working up there, so I started to get some sessions through that. I was really lucky. 1 fell in with a guy called Bobby Graham, who used to do a lot of sessions. At that time, it was all BBC guys. It was when the BBC folded up whole orchestras, so to speak, and they were all eighty year old violinists, and the only young ones were Jimmy Page, Johnny Baldwin (that's John Paul Jones, the bass player), and there was Bobby Graham, who was Joe Brown's old drummer. And suddenly he knocked it on the head or whatever and I was fortunate enough to get roped in at that time. A guy called Les Reed gave me a fair amount of work, sessions and things, and one day I was doing a session for a guy called Denny Cordell who'd just started producing Georgie Fame. He hobbled in one day with a broken ankle or something and he said. "Ah, do you fancy coming along and playing on a gig tomorrow night?" He had a drummer at that time, and he'd had his first hit single. It was weird, because I was about eighteen. I had done a couple of years of sessions, and Riot Squad type of things. The Riot Squad was the first pro band, until it got very silly and I decided to do some sessions because it was quite lucrative, but then it got very boring. One day I got a phone call from the Pretty Things, of all people. They said. "Hey listen, our drummer's gone on. like, sit-down strike. We need someone for three days." So I got the train on up to Wolverhampton, and after three days on the road with them I went. "Ah! Right, frig the sessions. Let's get back on the road." I remember, I got back from the three days on the road on Sunday at four or five in the morning. I was still living at home, and I remember my mother waking me up and saying, "Don't forget dear, you're at Pye at nine in the morning," and I said. "What? Who was stupid enough to book that?" and she said, "You took it." It was a Petula Clark and Tony Hatch session—it wasn't "Downtown" but it was one of those—and I went "Ha, ha. that's enough of that." So I got out of that one and knocked the sessions, in England anyway, and luckily the Blue Flames gig came along around that time.

GH: Did you leave the Blue Flames, or were you thrown out?

MM: Well, it was a weird situation. I never really joined. I mean, I was doing this session with Denny Cordell and Clive said, "Hey, do you fancy coming down to Brighton tomorrow?" So I say, "Right," and get down there and Bill Eyden is playing with them. So he did the first half of the set. I did the second half of the set, and they said, "We'll be at Manor House tomorrow, so bring your drums, alright?" So I had a session in the afternoon and then I go to Manor House, and there's no one there. I mean, the roadies have set up the equipment, so I put up my drums and I leave a space because there's no one else's drums there. It gets to be ten-to-eight, and suddenly the band appears. I say. "What's going on here?" and it's sort of. "OK. well here we go. son. One. two. three, four . . . ," and I'm playing the drums. I worked with the band for eighteen months and no one ever told me I had the gig. It was a very strange band at that time, to put it mildly, especially as I was the youngest member. It was always. "Well boy. we'll sort it out." It was a pretty strange experience.

GH: So you were just thrown in?

MM: Yeah. I was just thrown in at the complete deep end. And that lasted eighteen months and no one ever said. "You're in the band." I later learned it was the same with everyone in the band at that time There were some great players in that band. And then one day I got a call to come to the office, and Clive decided he'd had enough of the Blue Flames. That was on a Monday. On Tuesday I got a call from Chas Chandler who'd brought over Hendrix. It surprised me. Apparently, they'd been around auditioning a lot of drummers, which I wasn't aware of. Usually one does get to hear of people in town who are looking for drummers So we had a play on the Wednesday, and initially, it was just a week's work. They had a few gigs in Paris on the Johnny Halliday tour and so I said. "OK." It was a week or two weeks and I thought it'd make a change at the least. I never work with people on a buddy-buddy type of situation. You know. "Hey. you're a nice guy, "cos we went to school together " If somebody gets off on my playing and I get off on theirs, fine. Then we become friends.

GH: It's been said that one of the reasons Hendrix used you was because you had a double kit at that time. Was that true?

MM: I've had a double kit at certain times, but I didn't at that time. When I first played with him it was in the studio and I use a very small kit for studio work. I always have.

GH: Another reason they say Hendrix selected you is because you had that particular kind of improvisatory playing that he was looking for.

MM: Well, I wonder who "they" are?

GH: The critics; rock historians.

MM: Well, one thing is that I was never actually employed by Hendrix any more than he was employed by me. I mean it was the longest period of time I've ever worked with any one single musician in my life, but we had breaks. If he was alive now, he'd be working with other drummers. I would imagine that at certain times of the year we'd still get together to do particular gigs or whatever. It's a question of *rapport* and it's really no different from the situation I have now with certain musicians.

GH: When I was setting up this interview, I phoned up Chas Chandler to try and get hold of you. and he said something to me which was interesting, which was that he never got on with you. How true was that?

MM: Yeah, that was true. The thing about Chas is that I have a respect for him; if he believes in something he fights for it. He's a very good manager. However he has certain ideas. His idea was to have a back-up band for Jimi. with patent-leather shoes, white jackets, and so

on. Jimi had another idea which was where his mind was at anyway. It wasn't due to be a three-piece band in Chas's eyes. Chas saw the potential in Jimi Hendrix—which was pointed out to him by somebody else—but Chas and I don't get on together because I wouldn't take a wage. I'm not an employee of him or anybody else, and consequently, there's litigation to sort it all out.

GH: How did the Hendrix idea, the band as it was. come into being?

MM: Well, when we first started playing. I mean to give credit where it's due. Chas went out and he got a couple of amplifiers. He brought in these little Burns 20 Watt amplifiers, and at the second rehearsal we tried to break the bloody things by throwing them down flights of stairs, and they didn't break! But we knew what we wanted, which was big clout, you know, big amplifiers, and make it as dramatic as possible. I was using a real small kit at that time. The point being really that Chas worked very hard and did the first two albums. Then he didn't do any other albums after that, so there's got to be reasons for that. Someone wasn't satisfied somewhere along the line.

GH: Can we go over that bit about the three-piece? You say the three-piece wasn't the original idea. Was it you. Noel and Jimi who decided that the band wasn't going to get any bigger?

MM: In essence, yeah. Noel came up as a guitarist and only picked the bass up later. I don't know, you sit down and you play with someone and you know what works and what doesn't. In some cases I go, "Sure. yeah, add horns, add whatever," and I'm sure that if Jimi had heard another instrument, another voicing, he would have added that. I would have as well, or at least he would have suggested it. I mean. I'd just come out of one band which had quite a good brass section.

GH: At one point during the career of the Jimi Hendrix Experience, you had the idea for a sort of floating band with Eddy Thornton. Derek Wadsworth and Graham Bond. What happened to that?

MM: Oh, I dunno. I worked with Graham at certain times as everyone else did. Eddy Thornton, though doesn't come into it. Eddy is a mate from years ago but I played with lots of people in and out of the Experience. At one point, when Jimi had decided to concentrate on writing (I think he was a bit tired of being on the road), we were trying to conscript Stevie Winwood into the band. There are lots of people I'd like to work with; people I hear on record whose music gets me off. I think bass players are very important. You have to have that solid rhythm behind you that lets you work on something, build on something and American bass players are the best. I wanted to work with one. I think his name was Lee Miles, he used to work with Ike and Tina Turner and Terry Reid. I'm still trying to find him, as a matter of fact.

GH: You said Jimi was a bit tired of touring?

MM: Yeah, well the problem with Jimi, before he'd made it in America, he'd signed all sorts of contracts with all sorts of people. When we went over there the first time, we were suddenly a big name; the latest thing. All these people came out of the woodwork, starting to release all these albums. There was this mad rush for gold albums. It was very discouraging.

GH: That was the time you first went to the United States, when you toured with the Monkees. What was the truth about that?

MM: Well, it was great fun.

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SITTIN' PRETTY:

Drum Stools In Focus

MD takes a close-up look at one of the most important, yet most often overlooked item in the drummer's arsenal in this MD SPECIAL REPORT.

by Rick Van Horn

Ask many drummers what the most important single piece of equipment on their set might be. and they'll probably mention a favorite cymbal, or their incredible snare drum, or their super-fast bass drum pedal. But if you stop to think about it, the piece of equipment that contributes the most to a drummer's playing in terms of comfort, support and endurance is his drum stool. A good one can make playing more effortless and fluid, while a bad one can cause discomfort, backache and fatigue, all of which combine to drastically reduce the quality of play.

With this in mind, I'm constantly appalled by the little regard many drummers have for their seating arrangement. I've seen club players sitting on the edge of trap cases, on cut down bar stools, on old swivel chairs and even on beer kegs. I've seen "padding" created out of old sofa cushions, piles of foam rubber, even bales of newspaper. It's no wonder backaches are so chronic among steady drummers. Look at the time factor: if you play five hours a night, five or six nights a week, you're sitting on that stool a minimum of 25 to 30 hours. Add to that any time spent rehearsing with the band or on your own, and you're probably closer to 40 hours per week. Businesses spend fortunes creating comfortable working environments for their employees who must inhabit those environments 40 hours per week. So why not invest a little thought into the "environment" you inhabit during your work week?

In order to evaluate the drum stools available on the market today, let's talk about the qualities a good stool should possess, starting at the bottom:

Tripod base. A stool needs a good, solid base for firm support. I personally think the wider the spread the better. Some drummers disagree, generally because a wide-based stool can sometimes conflict with the legs of other stands on their kit. You'd have to make this decision based on your own kit. I also feel that the higher the legs attach to the central shaft, the better, because this gives maximum vertical support and doesn't make the stool depend on the central shaft for most of the height.

I'd like to go on record here and now as saying that the most dangerous device ever created by man was the "A-frame" or "Rocket" type drum stool. This is the type where the main support shaft bends back to become one leg, and the other two legs extend from it. Many drummers use this type of throne backwards. The thick leg should be the front. This is a cheap way to make a seat, and as a result such seats are much less expensive than the standard tripod models. But these seats are also unsteady if you move around much while playing. I've never known a drummer to have owned one and not have some story about falling off. I just think this is a bad way to economize, and I recommend staying away from such designs.

Leg security against fold-up. I believe every stool should have a locking device to hold the legs in the set-up position. Many do, but some don't, and a few models actually attach the legs to the moving vertical shaft, so that if the height adjustment goes, so do the legs, and thus the entire stool collapses.

Leg construction. Most stools these days are either double-beam or tubular construction, and are very substantial. Only a few economy brands or second-line models are of anything less than optimum construction. But you should try to judge how much weight is contributed by the leg design, in case carrying weight is a consideration in your purchase.

Height adjustment. This has been an area of innovations lately (some of which are actually returns to the "good old ways"). For the last few years most stools involved telescoping

Rogers Model 5002 Samson

vertical shafts, which were controlled by a locking collar of some kind. Recently, there has been a move back to the old-fashioned "piano-stool" threaded shaft. I like this type, because it affords infinite height adjustment at any given moment. You can always just stand up and give the seat a turn, whereas with the telescoping type you must get off, unlock the collar, raise the seat, reset the height, lock the collar, etc. Additionally, the threaded shaft cannot fall down in the outer tube if the lock gives out.

There are a few cheaper stools around still using the method of holes drilled in the inner shaft, through which a bolt passes to support the seat. The disadvantage to this method is that you are limited to the adjustments provided by the holes, which are usually one-inch increments, or half-inch at best. If you're like me, and occasionally make quarter-inch or even smaller adjustments, this lack of adjustability can be most frustrating. Also. I just don't like the idea of my entire weight being supported by one fairly small bolt. I've seen them shear off in the past, giving the drummer the unenviable experience of a sudden and rapid descent. Stay away from this type of height adjustment.

I applaud the "memory" feature pioneered by Rogers and now incorporated in some manner by most brands. It really is a help not to have to find the "perfect" setting all over again every time you set up. Be sure your stool has this feature, because it will save you lots of head (and other) aches in the future.

Seat diameter. Although there are some notable exceptions, most drum seats are still the traditional round piece of wood, padded for comfort. The diameter is fairly standard among most brands at around 13 inches. A few offer twelve inch or smaller diameters. Your personal comfort is the only determining factor as to which is better for you. There are some problems with a round seat, the most serious of which is the fact that the front

Slingerland Model #839

edge of the seat "cuts" the underside of your thighs as your legs extend over the edge and down to the pedals. Experiments with other seat shapes have taken place. (Sonor, CB-700 and some others offer saddle seats, square seats, etc. Years ago Ludwig offered an ellipsoidal seat which I haven't seen since) but the round seat still seems the most popular. The amount and density of padding can lessen the problem of cutting the thighs. Just be sure the seat's diameter is sufficient to support all of your buttocks and lower back. This is not a time to be vain—if you're a big-seated person, get a big seat.

Padding. A good rule of thumb is: the more the better, as long as it's fairly firm and gives good support. Don't be deceived by a plush-looking seat: sit on it and see if it's all air. Such a seat will immediately flatten out and you'll be sitting on a hard layer of compacted foam over an even harder board. In some cases, a thinner layer of firmer foam will give you better support and comfort. I've already mentioned back problems, but the padding is most important when it comes to another chronic problem of drummers: hemmorhoids. Long hours spent on a too-hard seat encourages this condition. So select your stool with this in mind, and try to judge how much support the padding will give you. Another factor to consider is that even the very best padding will gradually "mush-down" over a period of time. If you play hard, and perspire a good deal, a seat can flatten out half an inch or more over a five-hour job. This of course can wreak havoc with your playing position. Generally, the better quality the foam, the less this will occur, but be aware of the potential when you test the foam's thickness.

Back support. This is a particular pet peeve of mine. I can't understand why more drum stools are not supplied with a backrest, even if only as an extra-cost option. I don't suggest that you should lean against a backrest while playing, but the ability to lean back against something between songs to give the spine some relief from the typical "drummers crouch" is a valuable contribution to comfort and endurance. I have such a backrest which I made to fit my Rogers stool. This was easy because years ago Rogers offered a backrest option, although I don't believe it's available now. In fact, the only production stools I know of with a backrest option are Sonor's and Humes & Berg's. I've discussed this with several drummers over the past few years, and they generally agree that a back on a drum stool would be an extremely desirable item. But the back would have to be solid and practical, not just the slapped-together

pieces of bar steel that have been seen in the past. It's likely that the companies who tried them didn't get enough market reaction to continue them: that's probably because the backs they introduced weren't good enough to make a difference. I firmly believe that if the major drum companies put some thought and care into an innovative drum stool/backrest unit, they could find a ready and eager market from those of us who spend long hours on our stools.

Price. This always has to be a consideration. But although I am a strident campaigner for economy when it comes to drum equipment purchases, this is one area where I take the opposite position: get the very best you can possibly afford. Skip some lunches if necessary, but put the most money you can into a high-quality drum stool. You are investing in your future comfort which of course directly relates to your future playing quality. It's money well spent.

Now that I've talked about stools in general. I want to present a little informal consumer report on a few of the major stools offered today. This is by no means an in-depth or comprehensive survey, but just "one man's opinion" of those stools I could check out at my local retail stores. I'm presenting them in a loose sort of high-to-low order, with just a few comments on each one.

FIRST-LINE TRADITIONAL STOOLS

Rogers Model 5002 Samson

Currently my personal favorite. Height range is 20" to 34", and the legs are braced up high on the shaft, so the stool is stable even at higher settings. The height is adjustable by a telescoping shaft in a *Memri-Loc* locking collar. The 13 inch diameter seat is four inches thick, and firm. The legs are twin-beam with a leg spread of 21 inches. To my mind, this is the best type. List price: $105.50.

Tama Model 6790 Titan

This is the best of the piano-stool type, although I was somewhat disappointed by the seat padding, which was medium-soft at best. Also, I think the legs are braced a little low on the shaft, making the seat a bit wobbly if set high. Twin-beam legs with a 21 inch spread make the base very stable, however. The inner threaded shaft is controlled by a memory-type locking collar to maintain position. List price: $102.00

Pearl Model #950

Basically similar in design to Rogers', but with notable differences. The stool doesn't have the height range of Rogers', (although more than adequate for most drummers) and the tripod base spread is only 18 inches. The most disappointing thing is the seat itself. Pearl's seat is only 1 1/2 inches thick, and I found it fairly uncomfortable on the undersides of my thighs. List price $139.00

Yamaha Model DS 901

Yamaha's hardware has been fairly innovative, and is extremely heavy-duty and solid. Their stool is no exception. It's of the piano-stool type, with a locking collar to maintain height setting. However, the leg spread is the smallest I've seen, only 16 inches from tip to tip. and I question the stability for a player who leans much in any direction. The seat is twelve inches in diameter, which is smaller than most, but not necessarily a negative feature. The padding was about three inches thick, firm and fairly comfortable. List price: $105.00

MEDIUM-DUTY TRADITIONAL STOOLS

Slingerland Model #839

Up until recently this has been Slingerland's first-line model. But I understand they're coming out with a new model in the *Granstand* line, and based on price and means of construction I include the *Model #839* among my medium-duty stools. It's of the piano-stool type, but the shaft is thinner than either Tama's or Yamaha's and has no lock whatever. It is reversible for

Pneumatic Seats Inc. Air Chair

greater height, but wobbles at those heights. The construction of the legs is tubular, which I believe is fine for strength and low weight, and the spread is about 20 inches. The seat is 13 inches in diameter, and the padding seemed very soft, tending to "mush down" immediately. List price: $84.00

CB-700 Model #6208 Gibralter (also marketed by North as their D42; by Gretsch, and by Pneumatic Seats/Air Chair)

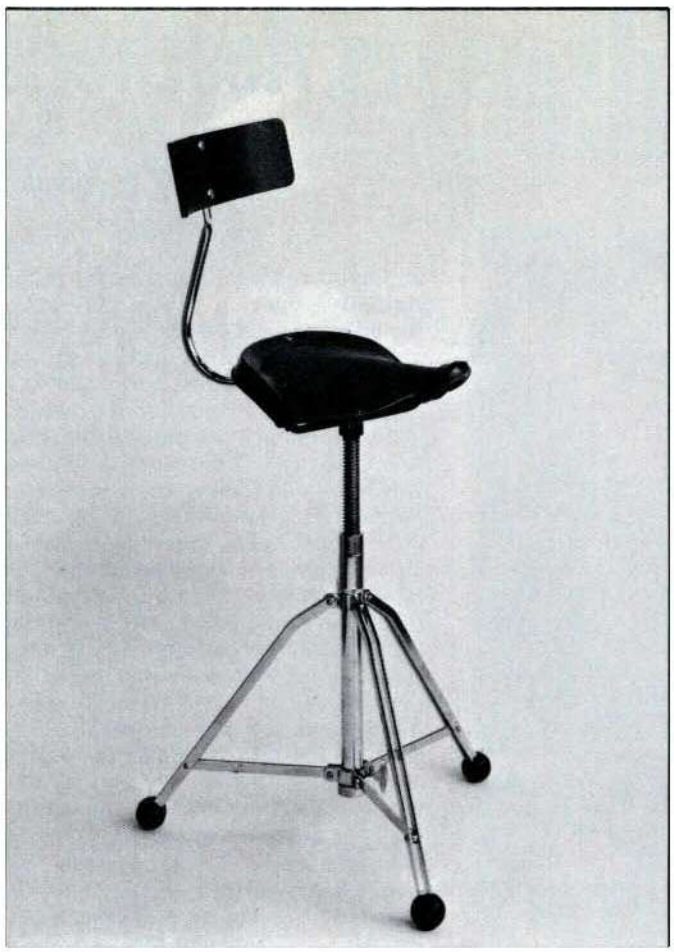
This stool is of the telescoping type, with a constriction collar of aircraft nylon. It does not have a second "memory-lock" collar above the constriction collar, and slipping is possible. With twin-beam legs, this stool employs an unusual tripod arrangement that makes leg spread adjustable from totally flat at 23 inches to a medium of 17 inches. The seat is twelve inches in diameter, with three inches of soft padding. All in all. not a bad little bargain stool at a list price of: $76.50

Ludwig Model #1020 Atlas

Definitely a second-line seat. Regrettably, there was no first-line model *(#1023 Hercules)* available for me to try. The *Atlas* I tried was of a dangerous design which attached the leg tripod to the moving vertical shaft which adjusted the height of the seat. Thus, if the seat adjustment came loose, the entire stool could collapse. They have changed the design in the newer version to adjust the tripod independently. However, seat height is adjusted now by the bolt/hole method, which gives limited flexibility. Tubular construction, tripod spread of 18 inches. The seat is only a little over 11 inches in diameter, and the padding very thin. List price: $68.00

Hohner Model Z5804

Similar to the Slingerland, the Hohner seat I tried had a thin, piano-stool type shaft going through a collar which just lifted out: no lock at all. Twinbeam legs spread to 19 inches, with no locks anywhere to maintain position. The seat was rectangular, 13 by 15 inches, with very thin, soft padding. List price: $58.50.



Sonor Model Z5812 Saddle Seat

SPECIAL CONSTRUCTION SEATS

Pneumatic Seats Inc. Air Chair

Even the firmest foam-padded seat will eventually "mush down." The seat becomes harder as this happens, and the support it gives the buttocks is no longer flexible. This causes back trouble and other discomforts.

One solution, offered by Pneumatic Seats, Inc., is called the *Air Chair.* It's basically a standard-looking round seat, but an inflatable "doughnut" forms the outer portion of the seat, while the center is foam. The amount of inflation is adjustable to individual player comfort. The exceptional feature is the way the seat supports so comfortably: the air moves within the doughnut as you move, returning to its original state as you shift back. It can't "mush down" and it can't wear out. I had the good fortune to obtain one of the seats through the courtesy of Mr. Anthony Simpson, the designer. He custom-fitted a seat for my Rogers frame (although he normally uses the same stool marketed by North, CB-700 and Gretsch) and I've been using it on the job for several months. I've found it extremely comfortable and supportive, and it actually "cured" a backstrain problem I'd developed on my worn-out Rogers seat The only drawback to the stool's design that I've noticed is the softness of the foam center. This tends to sink when sat upon, giving you the impression of sitting in a hole. I've discussed this problem with Mr. Simpson, and he plans to provide future models with firmer foam. In the meantime, a small foam insert I've added has corrected the problem for me. The *Air Chair* is priced competitively (at $124.50 for the 11 inch diameter. $134.50 for the 13 inch diameter) and I strongly recommend you look into it. As it may not yet be available in retail outlets at this writing, the address to contact is Pneumatic Seats, Inc., 5 South Street, St. Johnsbury, VT. 05819.

DW-5000 Seat Case

Seat cases are not new, but up till now they've been a solid wood shell topped with a foam seat. Only one height was thus obtainable. But Drum Workshop has come out with a seat case that is of a phenolic cardboard (stronger than wood) and has a telescoping design, giving it an adjustability for height in one-inch increments from 19 to 26 inches. The foam padding of the seat is about three inches of the firmest foam available, and the seat is 15 inches in diameter, making it one of the most comfortable stools I've ever tried. The case is lined with carpeting; a stick bag which attaches with Velcro is included, and the outer covering is of the same material used to cover most amplifiers. A carrying handle is provided, although it might be a bit flimsy if the case is heavily loaded. With today's massive equipment the seat could not realistically be expected to contain all your hardware (except possibly a small jazz kit), but sticks, mallets, small stands and miscellaneous items could be conveniently stored.

The primary negative feature is weight. The case is heavy, and a bit cumbersome to pack and carry. But it is very sturdy, very comfortable, and might be a worthwhile consideration for the long-term player who doesn't have to move too often. List price: $149.00

Sonor Model Z58I2 Saddle Seat with Backrest

Sonor's is the most radical design departure on the market. They've solved the "padding mush-down" problem by eliminating the padding entirely. Their seat is of a hard molded rubber, contoured over a steel bar frame. The seat is not round, but shaped like a cross between a bicycle seat and a tractor seat. The cut-away sections at the side provide total freedom for the legs, eliminating the thigh-cutting characteristic of round seats.

I've had occasion to play briefly on the Sonor seat, and I must say the contoured "saddle" is amazingly comfortable (shape-wise) and the playing freedom is impressive. However, I haven't played a five-hour job on one, so I must remain skeptical about the total lack of padding when it comes to comfort over the long haul. I do have one friend who uses one on casuals and swears by it.

I've already stated my case for backrests. Sonor's is a tubular steel vertical shaft with a molded plastic back. Unfortunately, the back is not adjustable in any way; but it's designed to fit a medium-sized person, and most drummers would probably be comfortable enough with it to benefit by the opportunity to rest their back between tunes.

Sonor has recently redesigned the tripod for this stool. The previous model was similar to the Ludwig *Atlas,* in that the legs secured to the same shaft that provided height adjustment, and that shaft was held in place only by a wing-screw which tightened into very shallow notches. Slipping was a very real possibility. Their new model employs the piano-stool type shaft, with twin-beam legs and a very wide leg spread. To my way of thinking, it might be the perfect stool.

Unfortunately, there always seems to be at least one factor that prevents such perfection. In Sonor's stool it's price. The seat, with back, lists for $289.00; without the back it's $250.00.I realize the seat is an import, but I must question the need for such a drastic price differential from all other brands. I am forced to say, however, that in view of my previous statements about investing in the best seat you can find, you should definitely consider Sonor's stool. If you *can* swing the cost, it just may be the best seat money can buy.

Humes and Berg Tympani Chair/Drummer's Throne

I have not had the chance to try this throne on a gig myself, but I have a friend who used to own one. so I'll pass along the information I was able to get from him. The important feature of

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Andrew Cyrille: An Aesthetic Endeavor

by Harold Howland

HH: What motivated you to study music?

AC: We always had some kind of instrument in the house. My sister got piano and violin lessons, and I remember banging on the piano. My mother belonged to this club which needed a piano, so later she gave the piano away. I was never given any lessons, but I guess that some of the seeds of hearing tones were placed. As most kids do. I fantasized about playing trumpet, drums, saxophone, or what have you. but I didn't give any serious thought to it.

When I was about eleven, a gentleman named Pop Jansen came to my grade school in Brooklyn, St. Peter Claver. He wanted to revive a drum-and-bugle corps that had been dormant for a few years, and he sent a memo around to all the upper-level classes—sixth, seventh, and eighth grades—asking for kids who wanted to participate. At first I didn't want to join the corps. It was very strange; I had some kind of reaction against marching up and down the street. I don't know why. because I had seen a number of parades by that time. Anyway, my friends all joined, and as a result, because I wanted to be with them and because they asked me. I too joined. So it was coincidental that it was found that I had natural hands and an ability or talent to absorb these rhythms and play them. I was dubbed a natural, and in some ways I became the best one out of all the other kids. That's how it began. Actually, once I began playing, it seemed as though I'd found my voice, in a very roundabout, accidental way.

HH: Do you think that you might have had that same realization on another instrument in another musical situation?

AC: Could have been, sure. I don't see why not. I don't know where the predisposition for the absorption of music came from. Again, there were musical instruments around, and my mother used to sing nursery rhymes to me all the time. But how I got into the drums themselves was coincidental.

HH: Did you play the whole drum section?

AC: I would play snare drum primarily, but sometimes I would play tenor drum or bass drum.

HH: Did you enter competitions at that stage, or was it mostly parades?

AC: It started off with parades. Pop Jansen had come from Huntington, Long Island, and he got tired of coming into Brooklyn and managing the corps there, so he asked some of the kids who he felt were the better musicians to come out and join this Catholic War Veterans Post Corps in Huntington. There we began engaging in competitions. I began seeing drum corps in that area like the Hawthorne Caballeros, the Patchogue Black Knights (or something like that; I can't remember all the names), the Raiders, and others.

Even today, when I see a drum-and-bugle corps that has that precise execution, everybody playing these things in unison, it just sends a thrill through my body that is unexplainable. I can watch those corps all day long; it's just fantastic to me. I love to hear them play those rudiments, how crisply and clearly they play them, and the kinds of combinations that they get.

HH: Did you have an actual percussion instructor concurrently, or did you learn from the corps masters?

AC: When we started, most of the guys who came down to teach the kids were much older and had been members of the corps that had existed a few years prior to that. They used to take turns showing us the rudiments, how to hold the sticks, and so forth. As happens today in my own teaching, they wanted to give us guidance. I came out of a ghetto neighborhood, and obviously in that situation there is always a kind of concern about

most of the young people that they don't go astray. You want to give the kids something of value that perhaps they can hold onto, and in that way they may learn some kind of responsibility.

Now. in that particular community at that time, once something musical began to happen, other people would learn about it. As a result, jazz musicians began coming to the auditorium when we were rehearsing. They would teach us some rudiments, but at the same time they would begin talking to us about this other music, a different kind of drumming. Fortunately, I was a gifted student, and they would say, "Man. you should come on up to my house, and I'll show you some more." A young fellow named Bernard Wilkinson and I would go over and take lessons from Willie Jones and from Lennie McBrowne, and they began playing records by Max [Roach] and the others. It came to pass that Bernard's sister married Max, and as a result I met Max and began hearing the jazz element more and more.

As I was playing and hearing about the jazz contingency, I was continuing in the corps, and I belonged to a Police Athletic League Corps, the Wynn Center Corps in Brooklyn. Then in high school, along with these corps. I was in the school band. As a matter of fact, the guitarist Eric Gale was in my high school band, a year ahead of me. He and I formed a group with a couple of kids from the school band and began playing dances and so forth outside of the school activities.

In Brooklyn there was a piano player. Leslie Barthwaite, and it was with Leslie that we began really exploring the jazz forms and I began playing tunes like "Billie's Bounce," "Lullaby of Birdland," "Opus de Funk." and so forth. We began trying to learn the language of jazz; how to improvise. We were playing for community affairs, and in a sense we became young celebrities in the neighborhood. We were only fifteen or sixteen years old, and it was always thought that people who liked jazz were very intellectual and could do something which was really quite different from the regular kind of music. The other kids would always single us out. Even though many of them did not quite understand jazz (just as today's regular population), it was always something that was prized or looked upon with favor. Then there were certain people who were really into the music, and they could appreciate everything that we did. With that particular unit of musicians, we began meeting some of the older musicians who wanted us to work with them on certain jobs, and that's how it began to grow.

HH: When did you begin studying with Philly Joe?

AC: I met Philly Joe Jones when I was about sixteen or seventeen years old. Again, all these things were happening at about the same time. Once I became interested in the drum, I had a choice to make as to how I was going to live my life, and I used to fantasize about how I was to make a living if I had to be a musician. I knew that I had to learn the discipline, and the best way to do that was to be involved with the people who were doing it. I met Joe after I met Max. and it was really Joe who took me under his wing and would talk to me about drumming and about music. I had only one or two actual lessons where we would pick up drumsticks and play: most of the time it would be just conversation. Joe would let me go to a lot of those recording sessions he was on. and sometimes on jobs he would let me sit in with the older musicians- -that was an experience!

"I'M THERE TO MAKE AN EVENT, A HAPPENING. WITHIN THAT* ORGANIZATION, *IF IT'S NOT AN EVENT, I FEEL AS THOUGH I HAVEN'T ARRIVED."

HH: He does give the impression of a protective father figure, a teacher of life.

AC: That's the kind of guy he is, and I used to hang out with him often. I was at his house in Brooklyn a number of times during the week, and we would go into Manhattan.

Max was another kind of figure. I would see Max and we would talk and I used to watch him practice, but Max never gave me any direct lessons. Every now and then something would spill over, but Joe was the one who focused in on me and made suggestions. I'm not saying that Max was unfavorable towards me: it just never happened that way. Max did let me sit in on his gigs a couple of times. As a matter of fact, much later Elvin let me sit in with Coltrane. Things like that don't happen very often.

Once Joe asked me to be his protege. Even at that time I had a sense of identity and individuality, though, and I said, "Well, no, man, I don't want to be a protege." But I love Joe a lot. and quite naturally, there are probably things that I do that reflect some of the things that he does.

HH: How long did you continue playing in corps?

AC: Until I was about sixteen or seventeen.

In my last year of high school I quit the school band and really started playing professional gigs with people like Duke Jordan and Cecil Payne.

I was pretty lucky that way. I don't know whether it was because I had the singleness of purpose, whereby I wanted to learn this music and would find myself in these good musical environments, or whether it was just by some stroke of luck that I was there. I guess that sometimes our actions influence our luck.

HH: It seems that if one puts enough energy into something eventually he will be in the right place at the right time.

AC: Right, sure.

HH: What drew you to study European classical music at Juilliard?

AC: I was at St. John's University before I went to Juilliard. I remember that one night there was a university talent night. I decided that since I didn't have a band I would do a drum solo, and I went up and played for about forty-five minutes. I think that was the first time I ever did a drum solo. After it was over, people began saying to me, "What are you doing here? You should go on and develop a career in music!"

HH: St. John's didn't have much of a music department?

AC: No, I was a chemistry major. I had to think about how I was going to make a living, and at seventeen or eighteen I didn't think that I wanted to spend the rest of my life with a music career. It was a possibility, but I had assumed that I wanted to learn chemistry and make that a profession. What I found when I was in college was that I began working nights with some of these names, and it became a conflict for me to do my scholastic work and at the same time do the work that was necessary for me to play this music on a very high level. I'm one of these people who, if I'm going to do something, I would like to do it well rather than be an also-ran. So if I had to be a chemist I would have really wanted to be a doctor of philosophy and to be on a high level of performance there. I said to myself, "Well. I could take both of these disciplines into infinity, and I have to decide really which one I want to do."

I liked chemistry a lot, but I *loved* music. That's really what the difference was. so I decided to give music a shot.

I took the audition for Juilliard. and I passed and was accepted. Then I spoke to the dean at St. John's and said. "Well, look. I was accepted at Juilliard." and he said. "A lot of people are not accepted there, and it's an excellent music school, so what you can do is go there and try it. and if you don't like it. you'll always he welcome hack here." So I went to Juilliard. and I never looked back

To answer your question more directly as to why I chose a place like Juilliard. it was because I wanted to learn more about jazz. To my disappointment, that was not really in the curriculum.

HH: That's why I asked. It would seem that one would go there to study every kind of serious Western music *except* jazz.

AC: Right. At that time it was really about European classical music and its derivatives. I went, and I learned, of course, but I was disappointed, because I really wanted to learn about Monk and Bud Powell and Bird and Max and all those people, and it just wasn't there.

I remember that some of my classmates were Gary Bartz, Grachan Moncur, John Gordon, and Benny Jacobsel, and when we would have to go listen to the classical records for our ear-training courses, we would bring jazz records into the listening library. There would he a group of us around this table with the earphones on, and every now and then something would happen musically on the record and all of us would crack up and make some noise, and the librarian would come over and say. "Shsh!" Afterward, of course. I'd have to do these other things for my assignment, and I'd be listening to records by Mendelssohn and Elgar and so forth, and sometimes I'd be so tired that I'd fall asleep during the middle of the record. When I'd wake up the record was over, so I'd have to start listening all over again! In class the teacher would just put the arm down anywhere on the record and ask you who the composer was and what movement it was.

"I HAVE INTEREST IN ALL OF THESE THINGS, BUT A LOT OF THEM COME OUT OF THE FACT THAT I NECESSARILY HAVE TO DO SOMETHING WHICH PEOPLE MAY WANT TO BUY. FORTUNATELY, I'VE NEVER HAD TO DO ANYTHING OUTSIDE OF MUSIC IN ORDER TO MAKE A LIVING."

Anyway, that was my experience at Juilliard. I was disillusioned to some degree, and I wanted to learn really how to play the music. While I was there I did meet some musicians like Bobby Thomas, who was a percussion major, and bassist Morris Edwards, who gave me the opportunity to play with such people as Nellie Lutcher, Illinois Jacquet, and Mary Lou Williams. At the same time I began really getting experience with some of the masters, and then I knew that I had to leave Juilliard. It was always a feeling among musicians that if you stayed there long enough, eventually you would lose your feeling for jazz; that they would somehow alter its techniques and you wouldn't be able to swing anymore. Whether that was true or not. I had that impression in my head.

HH: How long were you at Juilliard? -

AC: A little over a year.

HH: Had you not looked into other schools where jazz might have been in the curriculum?

AC: No, I didn't know of anyplace. I guess. The students at Juilliard always used to compare themselves with the students at the Manhattan School of Music—those were the two major schools of music in New York—and they would say that Manhattan was a better school for people who wanted to play jazz. But they would say. on the other hand, and I don't know why. that the kids who went to Manhattan were programmed to be teachers rather than performers, and that at Juilliard it was the other way around—but they were performers in the classical tradition.

I remember that my teacher at Juilliard, Morris Goldenberg, would always say to me (in a sense he had protege attitudes also) that when you went to work with some symphony orchestra in Denver or Idaho or wherever, they'd know as soon as you picked up a mallet or a set of timpani or snare drum sticks that you'd studied with Morris Goldenberg. Even though I didn't say to him that I didn't want that to happen to me. I had an aversion to it. His main idea was to program me for the symphony or for staff work in studios.

I didn't look around for another school because I assumed that most of them would be generally the same. Then again, other good schools like Eastman and Curtis were outside of New York.

A lot of the professional jazz musicians with whom I began working had negative things to say about learning in the academic system, and they would say, "Well. man. the best thing for you to do is just to get out here and play and learn from people like us who have been doing this."

I knew, though, that I needed to further my studies, so as time went along I found another school, a private school on Forty-second Street which is now defunct, called Hartnett. It was there that I began studying harmony and theory that was geared more to jazz, and I began playing with a big-band there. George Robinson was one of the theory teachers, and after the school closed down. I continued studying with him privately, which is how I got the foundation for my ability to compose.

I thought that I needed some more training in reading drum music, so I went looking again for Morris Goldenberg. Morris was teaching privately as well as

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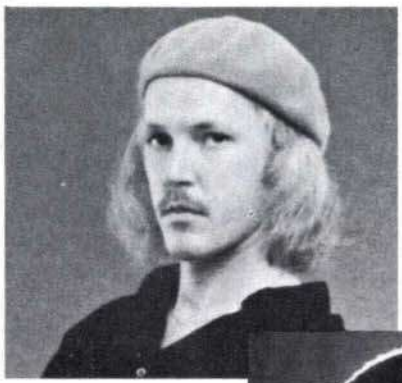

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Photo by Rick Mattingly

SAUL GOODMAN
The Master Tympanist

by Rick Mattingly

With every instrument, there are certain players who, through their musicianship, manage to raise everyone's consciousness about how that instrument can he played. Often, these players also become involved with instrument design, in an effort to reduce the physical limitations of the instrument itself. When these players include teaching among their activities, their ideas quickly spread through the entire musical community, and these ideas and techniques which were once thought to be unique, soon become the model against which all others are compared. Saul Goodman has made such a contribution to tympani.

Born in Brooklyn. Goodman's first exposure to percussion came at the age of 11. when he joined a Boy Scout drum and bugle corps. Three years later, he began his study of tympani, and at the age of 19, became a member of the New York Philharmonic, where he remained for 46 years. During those years he worked with such conductors as Toscanini, Mengleberg, and Bernstein, and composers including Stravinsky, Bartok, and Hindemith. As a teacher, he taught at the Juilliard school for 41 years, and in addition to teaching many of today's leading tympanists, he also worked with several of the top jazz drummers.

Saul Goodman recently retired from full-time teaching at Juilliard. We met at his home in Yonkers as he was preparing to sell that house and move to Florida. Seated in his basement studio which contained the tympani he had used with the Philharmonic, and surrounded by photographs of everyone from Pierre Monteux to Gene Krupa, we began discussing his first introduction to tympani.

SG: One Saturday night, when I was about 14 years old. I was taking a walk and I passed Commercial High School in Brooklyn. It was a warm evening in October, and the doors were open. I could hear music coming out of the auditorium, so I went to the box office, asking the cashier if I could get in for 25 cents. "You can just walk in." she said, and so I did. The New York Philharmonic was in the middle of the last movement of the Tchaikovsky *4th Symphonv,* which has. of course, an elaborate tympani part. The tympani immediately attracted me. Until then, I had never heard tympani. When the concert was over. I went to the tympanist and asked him if he would give me lessons. He agreed to, and that was the beginning of my study of tympani. He taught me for 2 dollars a lesson.

RM: This was Alfred Friese?

SG: Yes. I took my lessons in the subbasement of Carnegie Hall, and was introduced to what was going on in all of the concerts—not only symphonic music, but chamber music and recitals of all kinds. I became a regular frequenter of Carnegie Hall concerts. This comprised the main part of my education.

Good music always fascinated me. Having learned how to read, I started playing with quite a few amateur groups, among them, the National Orchestra Society, which is still in existence. I also played in movie theaters, substituting for different people. When I was 16. I got into what was known as the City Symphony—not as a tympanist, but as a percussionist. That was the first professional group I played with. Their season lasted 20 weeks. I was in high school at the time, so I left school to go into that orchestra. When the season finished. I had saved up enough money to enable me to go to college. After completing high school, I did just that.

I was fortunate enough to have a job in a movie theater playing drum set, xylophone, tympani, and providing sound effects. You know what drummers for the films had to do in the pit in those days—that was the kind of training that just doesn't exist today. You had a big. thick book of music, and you would play 8 bars of one piece. 16 bars of another. 32 bars of another one. and you were always going from one instrument to another. That was at the end of the silent-film days. I went back to school and worked at the theaters. I was able to earn my living and pay my school tuition.

When I was 19 years old, I booked a job at Newport. In those days, I played at the Newport Casino, a very luxurious private club for the wealthy. There was a 15-piece orchestra, and strangely enough, we played every morning at 10 o'clock in the open air (when it didn't rain), to entertain people who were playing tennis nearby. We used to have a concert on Sunday evening for the general public. In addition to that, we played dance jobs in the different wealthy homes.

At this time, I didn't know what was going on in New York, but my teacher had retired, and tympanists were auditioning for the New York Philharmonic. One of them was a fellow named Roland Wagner, who was tympanist with the San Francisco Symphony. He had come to New York that summer in an attempt to intimidate the San Francisco Symphony into raising his salary. The New York Philharmonic didn't know this. Because he was a very competent player, he was offered the position. He immediately made this known to the San Francisco orchestra, who then granted him his increase in salary. So he returned to the West Coast.

Then the Philharmonic tried out another tympanist. but he didn't make good. In September, I had returned to New York after playing in Newport all summer, and one day I got a call from the principal percussionist of the Philharmonic. He said, "How would you like to play tympani with the New York Philharmonic?" I said, "Are you kidding?" He said, "No, I really mean it." This was on a Saturday. He said, "Come down to the business office on Monday. Mr. Judson. the manager, wants to see you." So I went down and we had a short conversation, and he handed me a contract. It was a 25-week season, and I got a hundred dollars a week, which I thought was a stupendous amount of money in those days.

RM: And all you had was a conversation?

SG: Don't think it went as quickly as that—that the audition went by the

Photo courtesy Professional Percussion Center, NYC

Gene Krupa and Saul Goodman playing together at Gene's home in Yonkers.

boards. Actually, what happened was, the personnel manager of the orchestra used to watch me taking lessons in the basement of Carnegie Hall. He had an idea of how I could play the tympani. Several times during the course of the preceeding 2 or 3 years, I had been called on to play with the Philharmonic. Usually it was when somebody took sick, and so I had to play without a rehearsal. Once. I had to do Stravinsky's *Petrouchka* suite under Toscanini, practically reading the snare and other percussion parts at sight. If I had made any mistakes, he would have exploded. That was another feather in my cap. It impressed the management that I was a very capable player. When it came time to fill the tympani position, they decided to accept me.

My first rehearsal was with Willem Mengelberg, a famous Dutch conductor. The first piece I played with him was the Beethoven *8th Symphony.* Evidently, not many tympani players were very proficient in the cross hammering in the last movement, I played it the way it should he played, and Mengelberg recog nized my capabilities. Only then, at the intermission of the rehearsal, did the manager introduce me to Mengelberg. who looked at me. and with his heavy Dutch accent, said. "I think you be all right." So I was all right for 46 years. They told me it was going to be a steady job!

RM: During the years you were with the Philharmonic, did you have many opportunities to play chamber music?

SG: Yes. For instance. I played the first performance of the *Sonata for Two Pianos and Percussion* with Bartok and his wife. The way this came about was. in 1940. the personnel manager of the Philharmonic asked me it I wanted to play a modern music concert for the League of Composers at Town Hall in New York City. I said. "What sort of piece is it?" He replied. "Well. I don't have the music, but it's by a composer named Bartok " Although I had played some Bartok things, in 1940. Bartok wasn't played that often. I then asked. "What are the instruments involved?" "I really don't know." he answered. "Bartok isn't here yet, so send up two tympani and maybe a suspended cymbal, and the second percussion can send a xylophone and bass drum." I said. "Okay." and accepted the engagement.

The rehearsal took place late in the afternoon at Steinway Hall on West 57th St.. after two Philharmonic rehearsals that day. I sent up two. hand-screw tympani. and my collegue brought up a small, two-and-a-half octave xylophone, and a dance-band bass drum with a foot pedal. We still hadn't received the music, so we didn't know what was required. Bartok had just come off the boat, and he had the music with him. He walked into the rehearsal and gave out the parts. He had written out the manuscript and the notes looked like little grains of pepper. Everything was con-

gested and concentrated in a small space on the page. It was hard to tell what instrument was required or what we were supposed to be doing. I looked at the music and saw that there were many glissandos and intonation changes. I thought, "Oh my God. Here I am with these two hand-screw drums." Bartok came over and looked at the hand-screw drums and he shook his head in bewilderment. I said, "I know, I know. Tomorrow, at the next rehearsal, we'll have the correct instruments."

We did the best we could with it that day, but the other percussionist couldn't cut the part. (I won't mention his name—it wouldn't be decent.) The manager came to me and said, "Look, we have to get somebody else. This fellow can't play the part." So I suggested Henry Deneke. Henry was a fellow about my age and he was very able. He came in and read that percussion part off at sight on the first rehearsal! We had 13 rehearsals altogether for the first performance.

The concert took place early on a Sunday evening, right after the usual Sunday afternoon Philharmonic concert. I had to rush down to Town Hall from Carnegie Hall, and set up the instruments that I had used at Carnegie Hall. The truckman who picked up my drums had apparently been drinking. I followed him down 6th Avenue and his truck was zig-zagging through traffic. I could envision my drums moving around inside his panel truck, and I told myself, "Goodbye drums!" But we got to Town Hall and the drums were okay.

We started the concert, and after we got into the Allegro of the first movement, Bartok turned two pages, so the music stopped. The audience didn't know the piece, so Bartok turned to us and whispered, "Back to number 125." We started over at 125 and everything else went well.

Strangely enough, at that time, there was only one music critic who recognized that as a really great contemporary piece. It was a shame, because Bartok had such a hard struggle getting the recognition that he so well deserved. Of course after he died he became one of the most often-played composers of his period.

RM: How many years did you teach at Juilliard?

SG: I taught at Juilliard for 41 years. I recently resigned because I think I've done my duty, and I want to take things a little easier. During those 41 years, I trained many of the outstanding percussionists, not only of this country, but of a good part of the world. These students have really carried my message of technique and musicianship as related to percussion wherever they've gone. Among them are some of the really great leading ones; people like Vic Firth in the Boston Symphony, Jerry Carlyss of the Philadelphia Orchestra, Roland Kohloff. who took my place in the New York Philharmonic, Rick Holmes in the St. Louis Symphony, Eugene Espino in the Cincinnati Orchestra, Barry Jekowski in the San Francisco Symphony. Bill Kraft in the Los Angeles Symphony, and many others.

Not many people know this, but I also had the exhilarating experience of teaching some of the great jazz drummers: Gene Krupa, Louie Bellson, and Cozy Cole among them. Gene lived near me in Yonkers. I used to go to his house and teach him. I taught Louie Bellson too. Let me tell you a story about Louie.

I had an association with Benny Goodman. We were good friends and we worked together when we played radio dates, which was before he organized his first band. He called me one day and said, "I've got a great drummer!" After Krupa left Goodman's band, Benny was never satisfied with a drummer. He kept firing one after another. But he was raving about this kid. "I wish you'd come down and hear him," he said. Benny was playing at the New Yorker hotel on 34th Street, just two blocks from Pennsylvania Station. It so happened that the Philharmonic was giving a concert that night in Philadelphia. So I said to Benny, "Okay. I have to go to Philadelphia and we're returning to New York about midnight. It will be late, but I'll be there." So I went there to see Benny and listen to Louie Bellson. They played a set, and Benny called me over after they finished and said, "What do you think of the kid?" I said. "I think he's terrific." Benny said. "You know, what he needs is somebody like you to teach him." I said. "Okay. Send him up to Juilliard." So I taught him for about six months, and Benny fired him! Then, of course, Louie went out on his own. Louie became a damn good composer. He's a wonderful arranger too. To sum it up. he's really a first-class musician, in addition to being a great percussionist.

"THE TROUBLE WITH MOST PERCUSSION PEOPLE IS THAT THEY DON'T THINK OF WHAT THEY'RE DOING IN A MUSICAL SENSE, WHEREAS IF YOU PLAYED PIANO OR VIOLIN OR CELLO OR WHATEVER, YOU WOULD BE REQUIRED TO CONTINUALLY KEEP THIS IN MIND."

I used to see a lot of Louie. He came down to Avery Fisher Hall quite a few times and sat next to me at Philharmonic rehearsals. He wrote a suite, and he wanted me to show it to Leonard Bernstein, with the idea that Bernstein might perform it. But Bernstein, during that period, was besieged with new compositions, and I suppose he just never got around to looking at Louie's score.

Cozy Cole came to me when he was the first black drummer to get on the staff of a major radio station. This was during World War II. He played with a conductor named Raymond Scott, who conducted the group at CBS. Cozy took a few lessons from me and said. "I'd like to go to Juilliard." This took courage for a man his age. After all. he was about 38 or 39 years old. and he wanted to go to school! I don't think he'd had too much schooling. But he went to Juilliard and did very well. I taught him there for about three years.

During the time he went to Juilliard. he was still playing at CBS with Raymond Scott. One day Cozy came in and said, "Raymond wants to know if you'll write a piece just for you and me." That's how I came to write *Timpianna,* and we played it together on CBS radio.

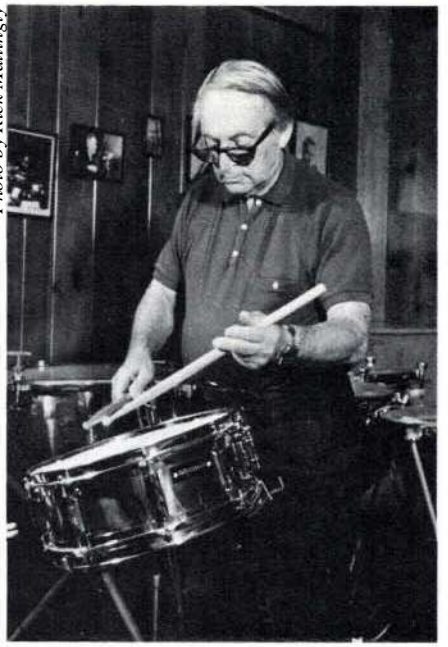
There seems to have been a reason for every piece I wrote. Most composers create because they are compelled to: it's what makes the artist. I suppose. But in my case, it was always an occasion that prompted me to write something.

One occasion was the time I taught at Deerwood Music Camp at Saranac Lake. We had quite an extensive modern dance department. The head of the dance department said to me one day, "Why don't I get my group to dance for you and you can write a piece to their movements." I said. "Let's do it the other way—I'll write the piece and then you can dance to it." So that's what we did. It's called *Ballad for the Dance.* It became very popular, and I'm very happy about that.

The dance department at Juilliard also asked me to write a piece for them. So I wrote a piece called *Proliferation Suite,* which was performed at a Juilliard dance recital about three years ago. with me conducting. I scored it for the usual percussion: marimba, xylophone, glock, chimes, tympani, several snare drums, and I also used a harp and a string bass. I incorporated *Timpianna* into the suite, because the choreography seemed to suggest a jazz piece.

Most of the things I've written have been to educate my students. For instance. I had a student who was having problems with cross-hammering. So I wrote exercises 20 and 21 in my tympani book just to teach this student how to do the cross-hammering. A lot of the exercises in my book were written with the idea of dynamic control in mind. I wanted to make the exercises not only technically instructive, but also musically enlightening, which is very important. The

Photo by Rick Mattingly



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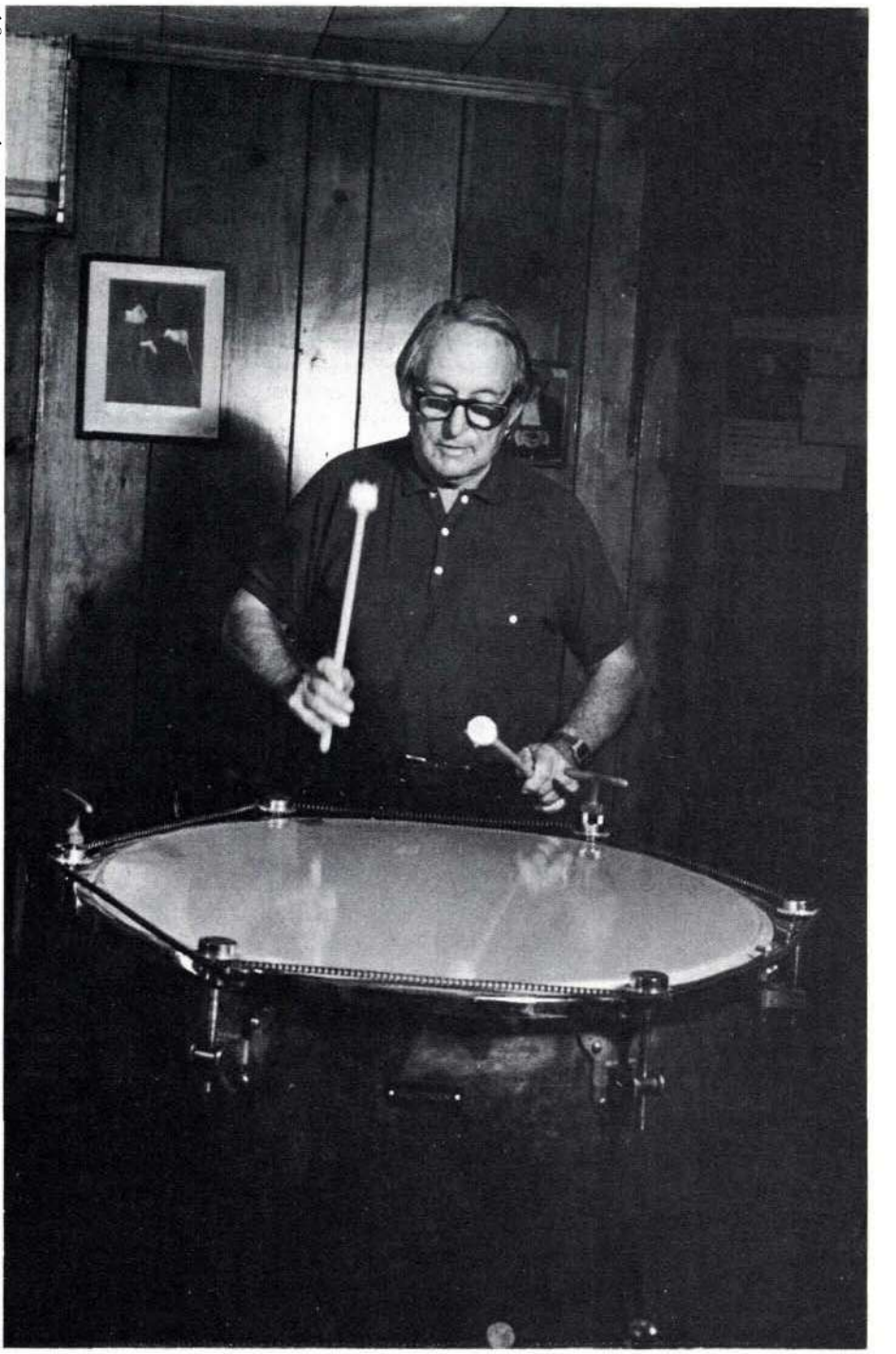

Goodman with two of his inventions: The suspended-shell snare drum (above), based on the design of the Dresden tympani; and the chain tympani (right), the first application of a chain to a musical instrument.

trouble with most percussion people is that they don't think of what they're doing in a musical sense, whereas if you played piano or violin or cello or whatever, you would be required to continually keep this in mind. Another thing that is often neglected is the tone quality that you can produce: not only from tympani. but also from the snare drum and from many of the other percussion instruments. And then there's an important element of balance. How do you balance with different ensembles? Do you just go in there and knock the devil out of something or do you listen for the acoustical background of what you're playing and try to adjust your balance so you have the proper sound and you're well coordinated with the group you're playing with? Those are the important elements. I think, of adjusting yourself to percussion instruments.

RM: Did someone ask you to put together a tympani book, or was it your own idea?

SG: My wife. I had been hand-writing all these exercises for my students, and finally my wife said. "You know, you should get all of these things together in the form of a book." She kept after me and really impelled me to get the book out.

RM: How did you get in the stick business?

SG: From the very beginning of my career. I made my own sticks because I didn't like the commercial sticks that were available. Of course, there weren't too many good sticks available then as there are today. You were practically forced to make your own sticks in those days if you had a prestige position like I had. So I used to have three or four pair at a time turned by a local wood turner.

When I started teaching heavily, my students liked my sticks, and I saw the opportunity for making a little extra money. You see. the symphony seasons in those days were very short—28 weeks, or 30 at the most, and maybe 6 or 8 weeks in the summer. So I welcomed the additional income. Eventually I went into snare drum sticks, and I built up a very lucrative business. I think I was one of the first players to market his own sticks. Others followed: Vic Firth. Fred Hinger. to name a few. and now there are several. It's a good idea because everybody has his own idea about sticks. I don't say that my stick is the only stick to use—not by any means. But I think it has proven itself.

I designed it with a definite purpose in mind: mainly for the different pieces in the repertoire that I play. For the opening of the Brahms 1st, I use the Cartwheel stick on the C-natural to get a big. beautiful tone without any real impact

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Andy Penn's

Story and Photos by Jim Dearing

Located at 6762 Folsom Boulevard in Sacramento California, Andy Penn's Drum & Guitar City is providing Northern California drummers with retail satisfaction rarely found these days. By combining an extensive service and parts department, a large retail selection and an aggressive advertising and sales policy, Andy Penn's has established itself as one of the West Coast's premier drum shops.

The roots of Andy's retailing success are firmly planted in his drum customizing work, which he began in 1954. An engineer by profession but a drummer by preference. Andy applied his knowledge of engineering in designing and rebuilding drums. He labored in his house garage until 1965, when he moved his business to a store front shop, and opened "Drum City." One year later, in keeping with his expanding clientele, he moved into his present 6500 square-foot location. All through this time, local orders and letters from all over the United States, Canada and Mexico asking about odd hardware and customizing work multiplied, causing Andy to store much of his inventory in a separate warehouse. He still takes home customizing which demands welding, lathing or other major work, although the store is equipped with numerous power tools to handle most jobs.

"I keep my fingers in it because I enjoy it," says Andy. "I've taught the staff to customize, so now I personally work on only about 50% of it."

Since he started customizing, Andy's designs have been innovative, as proven by the current crop of drums. "The whole trend has changed. Today it's a competitive race with hardware, and they're not too much into custom designs like they were in the old days when the equipment was limited. Now many of the designs which I used to custom-build are readily available."

Many "heavyweight" pros take advantage of Andy's engineering skills. Mel Brown, Alan Dawson, Philly Joe Jones, Vincent Michael and Ed Shaughnessy are among those who have had Andy customize parts for them. "Many times when a band is traveling through town the drummer or equipment man will come by the shop looking for an old part," says Andy, "but I've had lots of orders from pros I've never met."

Many big name pros hear of Andy's customizing by word of mouth, but most of the inquiries he receives are a result of advertisements in *Modern Drummer, Guitar Player* and *International Musician* magazines. These ads also stress Andy's enormous backstock of outdated hardware which he has accumulated. Because of the mail order business, Andy buys in larger quantities than most dealers: thus, feeding his backstock supply. He is able to fill 25% of the orders of old parts, which is a healthy percentage considering some of the bizarre requests he receives.

Says Andy: "One guy wanted the complete accessories for a 1920 trap set with all the entangling equipment. This guy needed the weird looking cymbal holders and the spring loaded stick and brush holders. He had a list that was unbelievable! We filled about 50% of his two-page order. But he hit me lucky because I was high on rare inventory at the time. That was a challenge."

The most common request is no surprise. "Most ask for old Ludwig, Gretsch or Slingerland snare drum components. There is a percentage of guys using these old drums now in the studio for a 'different' sound."

Walking in thefront entrance to Drum & Guitar City, drummers are confronted with the 7-foot gong which the store received free from CB 700 for selling 200 CB 700 drum sets in 1979.

Does this mean that not only older drummers search for old parts? "Exactly. Today we have a new generation of young collectors who more and more are getting into it. The older drummers buy parts for maintainance, to keep up their old sets. But the younger kids are really showing an interest in collecting old parts and restoring sets."

The atmosphere in Drum & Guitar City is relaxed. The large store is a percussionist's paradise, with all brands well displayed. Equality of choice is strictly adhered to.

"We honestly don't push brands. General music stores do push certain brands because they can't carry all of them. If a guy comes into a West Coast music store wanting a Gretsch set, many salesmen push Ludwig, or whatever they carry, since only a handful of stores on the West Coast carry Gretsch. We don't have to push because we carry them all. If a guy wants a Gretsch set, by golly, that's what we'll sell him."

The staff makes it a point to mention brands which customers may not be familiar with. Explains Andy: "There are some very good drum sets which are not nationally advertised, and it's really a shame. We like to make sure our customers are aware of these options before they purchase a well-publicized domestic or import. Milestone is a great example. We're one of two, maybe three West Coast dealers of this fine, Canadian drum. I play a set myself. They just don't have the exposure yet. They're still handmade, and with a small production capability, but they're great sounding drums."

The difficulty of maintaining such an enormous stock is deceiving. The twenty-seven brands of drums which Andy carries average fifteen different models each. Aside from the business problem of maintaining stock, Andy worries about a very real artistic problem which this drum infiltration is causing.

"There's way too much hardware on the market, and it's not

Here, Andy Penn performs some customizing work on a tom tom. Larger work is taken home by Penn to his drum workshop.

The floor, walls and every place in between are crowded with drums and drum accessories.

The hard core of Drum & Guitar City is, from left to right, (Oz) Ozborn, guitar manager and electronic repairman; Mark Roistacher, drum manager; Skip Mullin, buyer; Dennis Ghisletta, general manager; and Andy Penn, owner and chief joker.

What was once simply "Drum City" is now "Drum & Guitar City." As Andy explains, "Our drum customers kept bringing in their guitar-playing friends, so . . ."

all necessary. It's a competitive thing—it's not a mechanical, structural need, it's just style. If a drummer down the street has the heavy, monster drum set, he stands a better chance of landing a job than the possibly better drummer, who has an older set. It happens all the time now. Playing ability is becoming a second consideration."

When giving a sales pitch, the staff at Drum & Guitar City does use one persuasive argument. "We stress our after-sales service quite a bit," notes Andy. "We do it because the customer needs it. He needs the confidence and knowledge that he can get parts right away. We believe in the old school of thinking that it's not that first big sale that counts, but the continuity and relationship you build with the customer. If he's happy, he brings in a friend. A store which is strictly a price-slashing volume dealer isn't interested in service, because it costs too much money. Many musicians don't realize the difference between the service dealer and the volume dealer. The service dealer might charge a little more initially, but when you need something done, he's there to help. With the cut operation, which strictly carries a big volume of new sets, it's difficult to have things returned. You often have to mail the damn set back yourself!"

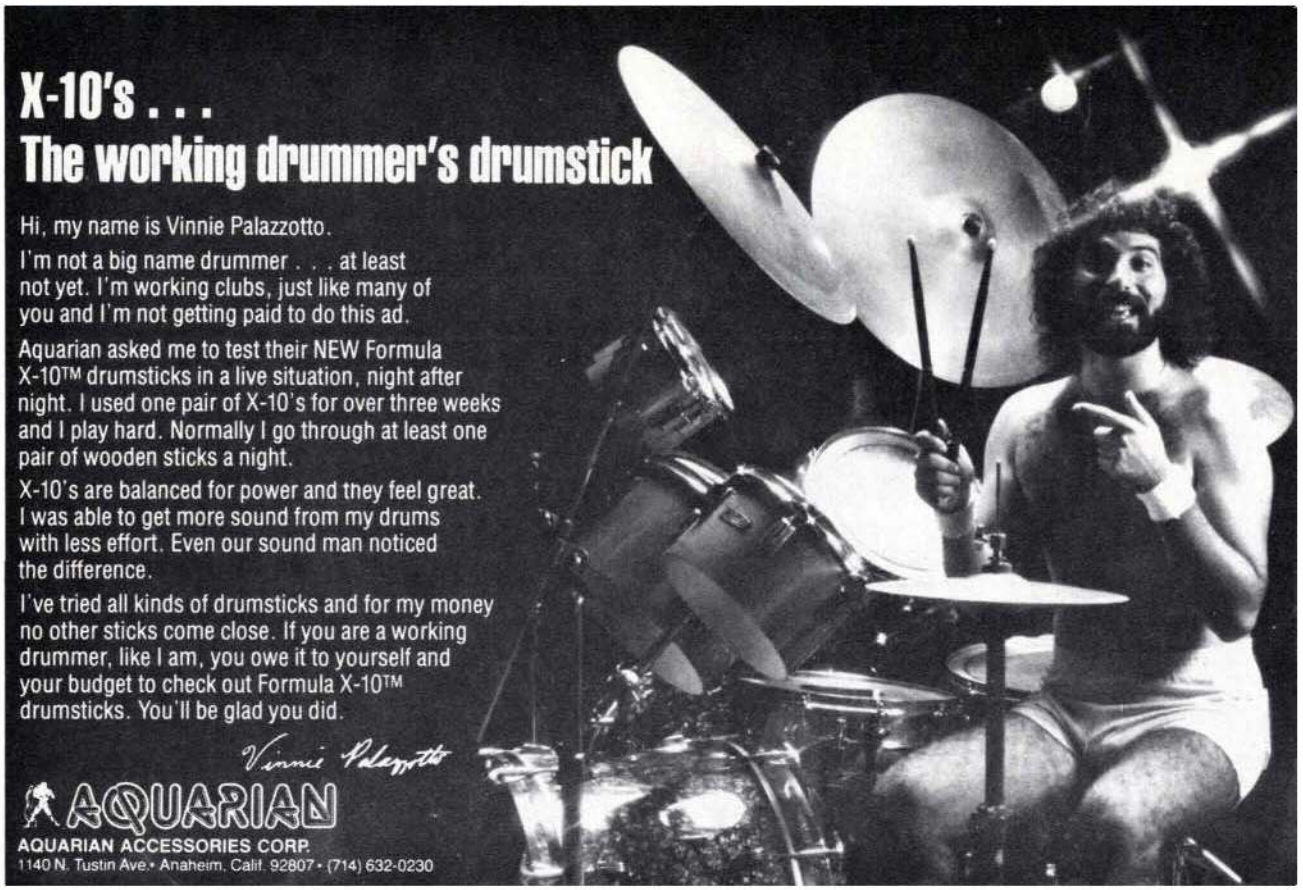
Drum & Guitar City extends service into other areas also. Frequent drum clinics are held, featuring both national pros and staff clinicians. For the general public, ten percussion, guitar and keyboard instructors are employed. The store sells its own brand of accessories (Sierra Products), offering products such as cymbal cleaner, stick bags, set accessories and marching brackets. A monthly flier (circulation 5,000) acknowledges store sales and provides area musicians with tips on performing, professional behavior and practical matters. One of the more ambitious projects which the store is undertaking is the expansion of the flier into a bona fide area magazine. Andy realizes the need for such a local publication.

"We're going to stress musicianship. We've got to get a little better coordination within the bands, and between the bands and the club owner. The musicians union is a bad word now. The clubs won't deal with them. We don't have any leadership, no young people in the union. The bands don't have leaders anymore. Everyone thinks that they're the leader, and it's hurting the bands. We're going to develop a strong local organization through our future magazine that will stress association, knowledge and direction. Hopefully, this will help to keep the musicians working."

The store's future is bright. One shimmering example is the extensive Zildjian Cymbal selection. "Just in the last few years we've gotten this driving agreement with Zildjian to go bananas with them!" exudes Andy. "We order direct, and we're shooting for number I in Zildjian sales on the West Coast, which we're very close to now."

Despite the fast pace of the current drum business, genuine help and patience still exist. Every once in a while you run across that one drum shop that really cares about you and your instrument. Says Andy Penn: "The drum business isn't built by dollars and cents. It's built by personal warmth."

In a comfortable manner, Drum & Guitar City retains that same warmth.



Mitchell *continued from page 17*

GH: But there were problems with that tour weren't there? Some people said Mike Jeffreys organized it against Chas Chandler's advice and others said it was Chas's idea in the first place. But you left the tour half way through in any case. Seems like it was a bad idea?

MM: I think it was a great idea, quite honestly. It was all good publicity. There were one or two people who complained, you know, which got blown out of some proportion. It was great exposure, whoever's idea it was. I think it was excellent, but with that kind of audience, I mean you're dealing with eight to ten year old kids. Their parents are taking them to the show and sure, it outraged certain elements of the society at that time. But it was fun.

GH: So what happened? Why did you pull out? Because of the complaints?

MM: No, because it was exposure. When we first went to the States, all we had was the bloody Monterey Pop Festival. It was as poor as that. The band was formed in September '66 and we toured Europe. And in June '67 we went over to the States, and all we had was three dates, from the Monterey thing. Then Bill Graham checked us in for the week following the Monterey Festival at the Fillmore. That gave us another week. So one thing led to another. The Monkees tour fits in between. It was really a question of waking up the mid-West audiences, which is really important for record sales. It's a marketing procedure. At the time that was going on we were being manipulated into that and we were playing a lot of theatres, like two shows a night. It was very much like the Hamburg days, sort of slave labor what with the hours you're working and the distances you're travelling. We worked damn hard. Like, at that time, Andy Warhol was getting the can of Campbell's soup. He was interested in getting to middle America and getting every kid in America to have that poster. It was just what it was like for us. I mean, it was a breaking point—being in the right place at the right time.

GH: After Hendrix died, what did you do personally?

MM: I did an album in Florida. There was some politics involved—I don't really want to talk about it. I sort of hibernated for awhile. It took me quite awhile to even own up to the fact that it was a guy you knew and it was a tragic loss. It took me quite a few years to realize how much it actually affected me.

GH: You said before that you saw people dropping around you like flies and you decided to take it easy . . .

MM: Yes, I saw that happening for many years, even through working as a kid. I'd been exposed to various environments of life and it was, you know, "There but for the grace of God go I," so to speak. I must admit that in the seventies there hasn't been all that much music that I've really got my rocks off on.

There are still reference points, like I think Weather Report are superb, but I still go and refer to an old Wayne Shorter album called *Night Dreamer.* As regards drums, obviously I'm interested in finding out what is changing; the technology. One of the musicians I work with is this man Poli Palmer, who plays vibes, and he's one of the first people I ever knew who had a synthesizer. I'd always thought, "Well synthesizers, hey, not going to frustrate myself to death because it doesn't apply to my particular instrument." However, it's getting that way now with drums.

GH: How do you cope with that as a drummer?

MM: I have limited access to a Fairlight CMI computer. It's a microprocessor device developed by an Australian gentleman, or at least the language is, for the computer. There are a few bands who've tried to use it; Yes has got one, the BBC Radiophonic Workshop, there are very few in the world. You can program it to put anything you want into it, any musician, and it frightens a lot of people to death. Actually you can work it by key-

boards. If you put your drums into it, and you do a run on the keyboard, you can get round a kit, like, three times faster than is humanly possible, which can be interesting.

I remember seeing Billy Cobham when he must have been about seventeen, and he first came over with Horace Silver. He was a left-handed player; he had a small kit: but he was really impressive. I'm really anti drum solos, because it's like Romans and gladiators, you know, there's an audience going, "Look at that guy, he's really knackering himself. He's going to have a heart attack any minute there!" And actually it's a kind of masochistic thing for the drummers. To me, the impressive thing is seeing, say, Elvin or Tony and saying, "How the hell are they getting that much sound and tone, (tone being the one for me) from such small drums, and so few drums?" You know, when you start surrounding yourself with eighteen hundred drums, I think you start to disappear up your own backside quite honestly. I think from an audience's point of view, too, I mean it's a lot more impressive. I remember seeing Billy Cobham, early on, and saying, "Wait a minute! He's playing a right-handed kit and he's playing his hi-hat with his left hand and he's got four little drums." To me that was impressive. I mean, I knew the guy could play then. For the question of taste and for recording, the bottom line is, there are some players who are excellent on stage and some are excellent in the studios. There are very few who can cut both.

GH: So how would you sum up your philosophy and whole approach to drumming?

MM: Well I'm going to go out and do my first . . . I've never signed with a record company ever, which has created certain problems in my life. However, I've been working on some tracks with some people and an album will be coming out before the end of this year.

GH: Who are you working with?

MM: Well, it really varies. At the moment. I'm just trying to put down as many tracks as possible with as varied a group of people as possible.

GH: Your own material?

MM: Some.

GH: Are you writing then?

MM: Well, you could call it that. No. we put down some things, there's a lyricist, Pete Sinfield, he's done a few lyrics on things between myself and Poli Palmer and Tim Hinckley. It's just a question of swapping ideas around. There's a few players in the States I'm creating with and I'd see myself working with.

GH: Like whom?

MM: Ah, well I think at this present time I'd want to be a bit evasive on that one, okay?

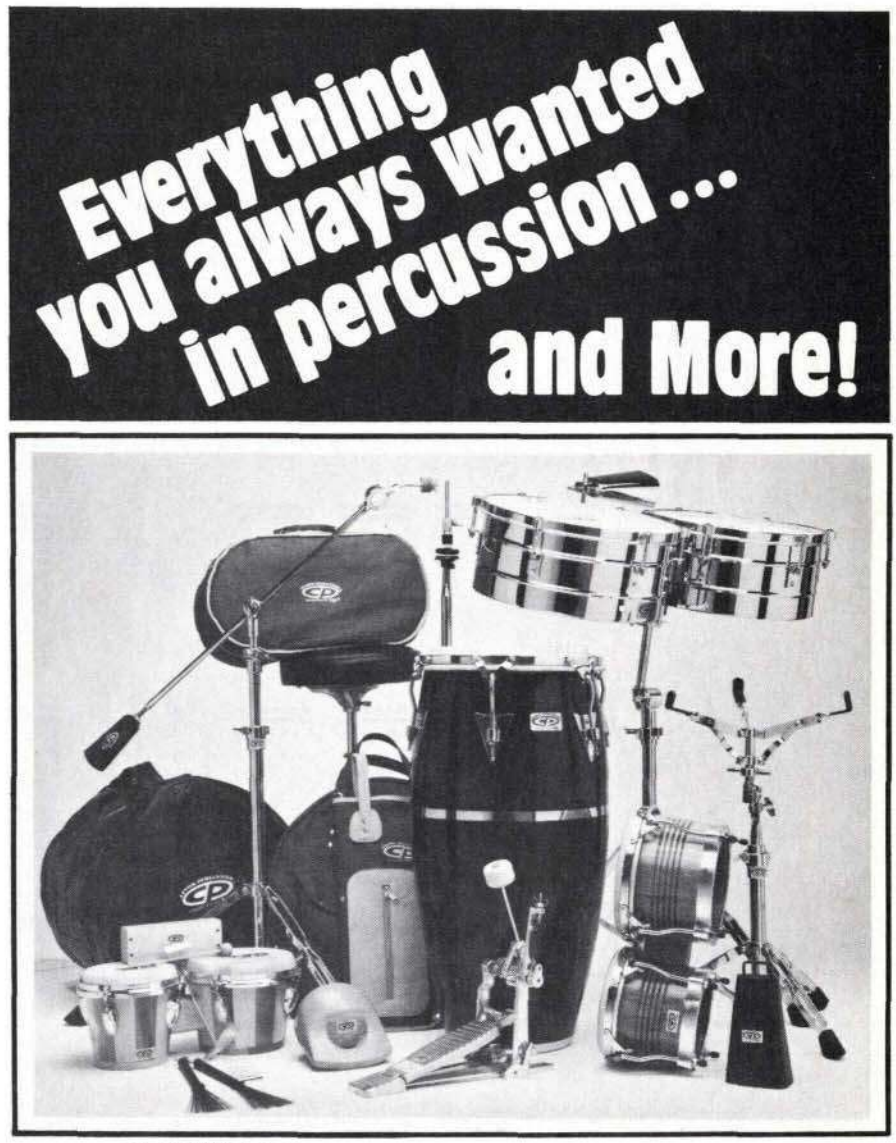
GH: Do you have any particular advice for drummers?

MM: Yeah, well, I just saw one of the articles in your magazine about weight-lifting and playing drums. That's it really—my advice is to keep fit.

GH: You've always kept fit haven't you, even during the hectic days with Hendrix?

MM: I'm working on it. I think it's damn well worth working on. But the only decent piece of advice anybody gave me came from Eric Delaney. I remember being quite over-awed, I was about twelve at the time and I said to him very eagerly, "What do I do, what do I do. Mr. Delaney?" He said, "Are you right-handed?" and I said, "Yeah," and he said, "Right, clean your teeth with your left hand, change your knife and fork around." And I must admit that to at least work towards being ambidextrous—I'm sure that's a help. Like I've got so many bad habits through lack of knowledge and no training. There's a certain part of me that goes, "Yeah, I really wish I would sit down and study another instrument," which I just might do. I've been thinking about taking up the double bass. It's a lovely, warm instrument to come home to at night and the neighbors don't complain so much. Yeah, to approach another instrument for technique's sake you know, to keep

continued on page 62

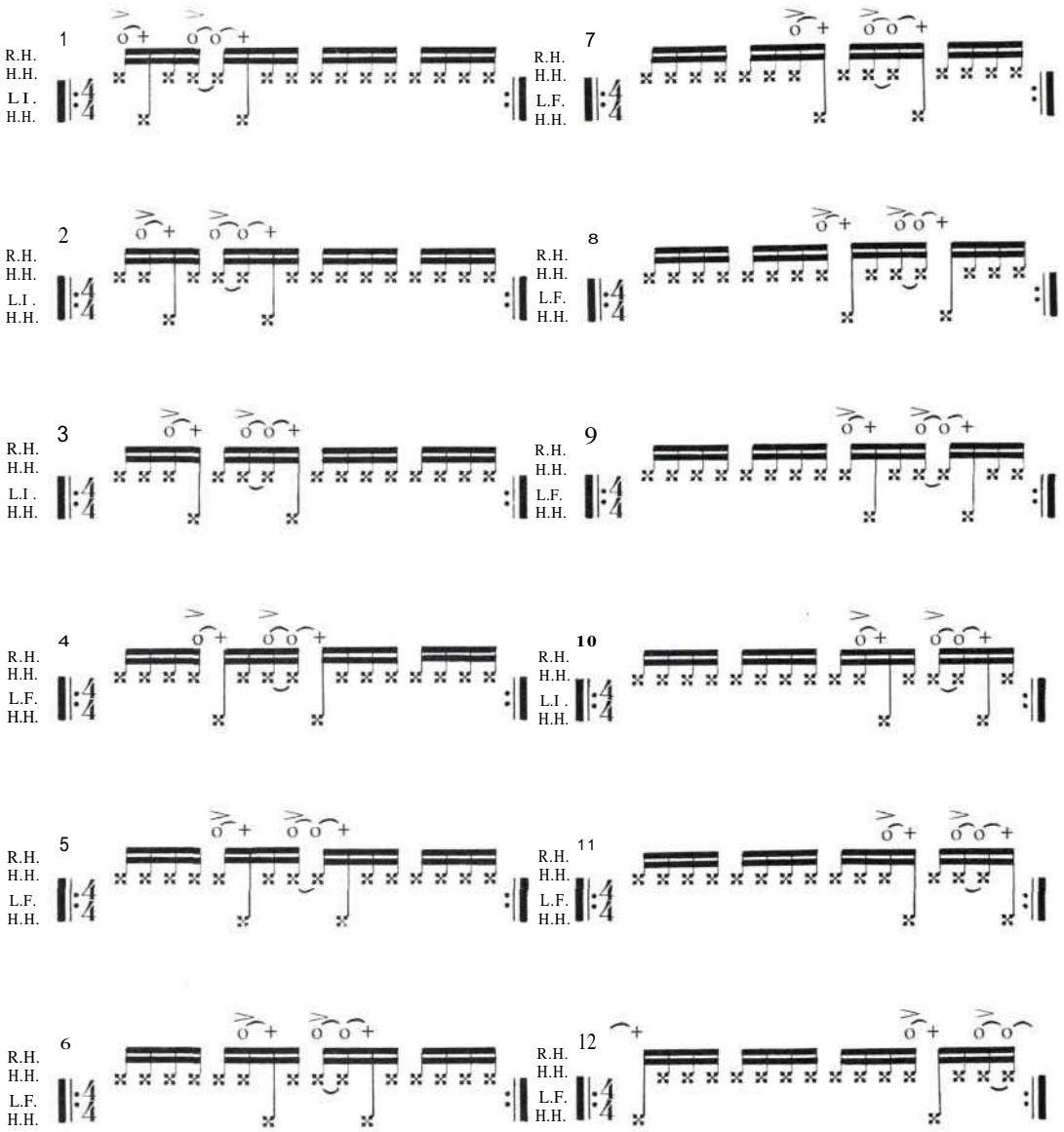


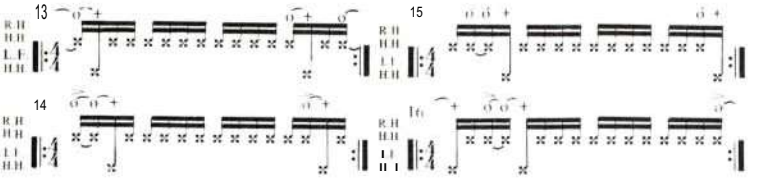
It's an Open and Shut Case

by David Garibaldi

When playing consecutive sixteenth notes on the H.H., with eighth note and/or sixteenth note "swishes" in the pattern, the tendency upon closing the H.H. (at the end of the swish) with the L.F., is to double that note with the R.H. Many times the result of the R.H., L.F. playing the H.H. simultaneously is sloppiness. Precision and cleanliness of execution are desirable qualities, and all of today's great drummers have developed them. The demands of contemporary music require the utmost in precise, accurate drumming. Here's an interesting exercise concept that will help you become more aware of precision, so you can better coordinate your hands and feet.

o = open H.H.
+ = closed H.H.

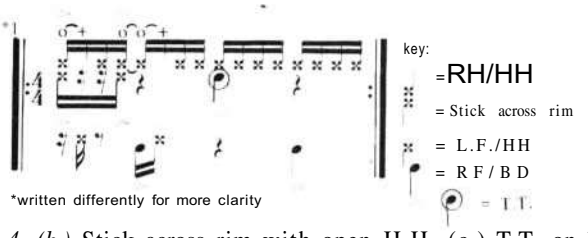




Notice that where the L.F. closes the H.H., the R.H. is omitted. The sound produced is much cleaner than when the L.F. and R.H. play together. Once you've gone through all sixteen exercises, add the following S.D./B.D. pattern and go through them all again.

Simple, yes. But, *any* S.D./B.D. combination will work with these exercises, so have at it! I suggest writing the exercise out so you can *see* how all the limbs have to "line up" in each pattern.

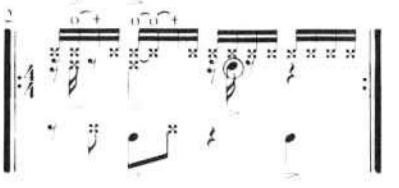
This also can make a very interesting "reggae" concept. Let's use Ex. 1 as an illustration:



*written differently for more clarity

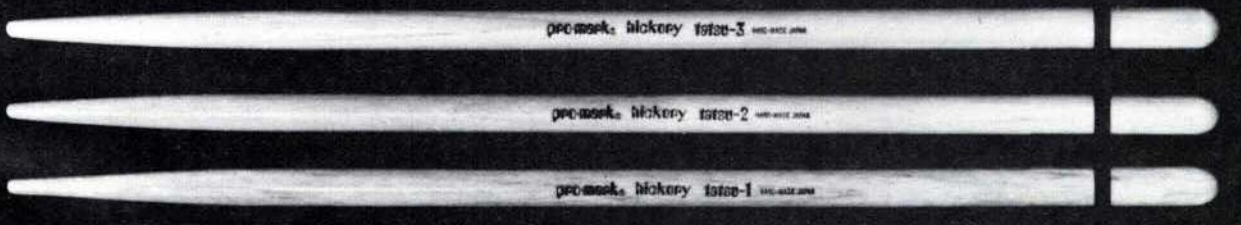
Instructions: (a.) B.D. on beats 2 and *4. (b.)* Stick across rim with open H.H. (c.) T.T. on beat 3. (d.) R.H./H.H.; L.H./stick across rim, shifts one sixteenth note each exercise. So does the L.H./T.T. (e.) B.D. remains on beats 2 and *4* throughout *each* exercise.

Following these instructions, Example 2 would look like this:



Now write out the rest of the exercises using the "reggae" concept. God bless you and happy holidays!

TIP OFF



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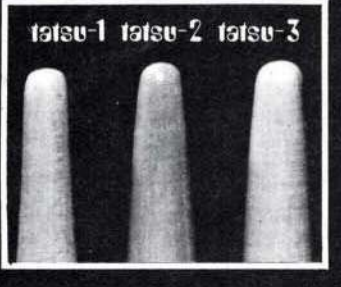

tatsu-1 is a Pro-Mark "5A" without a tip. 16" long, 9/16" diameter. Medium taper.

tatsu-2 is a Pro-Mark "ROCK" without a tip. 16" long, 9/16" diameter. Short taper.

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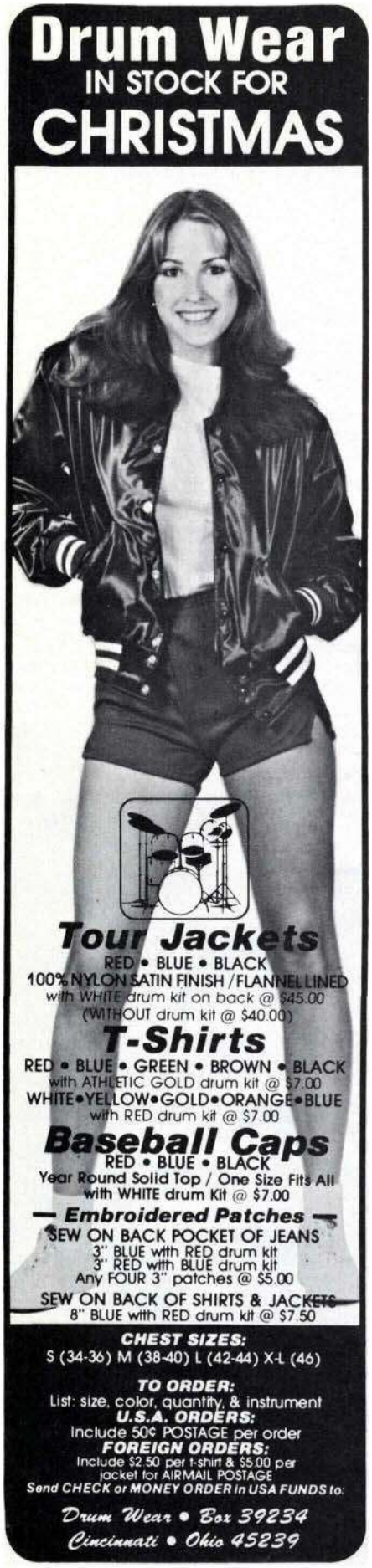

Ringo *continued from page 13*

I don't like getting up in the day because I live at night. So a knock came at the door, and Brian Epstein said, "Would you play a lunchtime session at the Cavern with the Beatles?" And I said, "Okay, okay, I'll get out of bed," and I went down and played. I thought it was really good. I thought the band was good and it was great for me to play.

RF: Were they different from other bands playing at the time?

RS: Yeah, they were playing better stuff. They were doing very few of their own songs then, but they were doing really great old tracks; Shirelles' tracks and Chuck Berry tracks, but they did it so well. They had a good style. I don't know, there was a whole feel about Paul, George and John. And Pete, it's no offense, but I never felt he was a great drummer. He had sort of one style, which was very good for them in those years, I suppose, but they felt, I think, that they wanted to move out of it more. So I just played the session and then we went and got drunk and then I went home.

RF: So it was a one shot deal.

RS: It was a one shot, but we knew each other. We met in Germany when Rory played there and so did the Beatles, but we didn't play with each other. There was heavy competition because we used to play weekends, 12 hours a night between the two bands, and we'd try to get the audience in the club, so there was a lot of competition. And then, at the 4:00 or 5:00 in the morning set, if the Beatles were left on, I'd usually still hang around because I was drunk, asking them to play some sort of soft sentimental songs, which they did. So basically, they were at one club and we were at another club and we ended up at the same club. That's how we sort of said hello. We never played with each other but then out of the blue, Brian came and asked me to play.

RF: Was that an audition for you from their standpoint?

RS: No, Pete wasn't well or something, so they needed a drummer for the session and asked me, or asked Brian to ask me. So I went and played and that was all there was to it. This went on for about six months where every couple of weeks I'd play, for whatever reasons. Then there was talk about me joining and I was asked if I would like to. I said, "yeah," and then went away with Rory to play this holiday camp again because it was good money for three months and we just played what we wanted. About five weeks into this three month gig, Brian called and asked if I would join the Beatles. I said, "Yeah, I'd love to. When?" He called me on a Wednesday, and he said, "Tonight." I said, "No, I can't leave the band without a drummer. They'd lose a six week gig, which they have left to go." So I said I'd join Saturday, which gave Rory the rest of the week to find a drummer.

RF: Why did you choose to join the Beatles if both bands, in essence, were starving young bands?

RS: Well, I'd rather starve with a better band and I felt the Beatles were a better band. By then, we weren't actually starving. We were making, not great money, but enough to live on. And the Beatles were making a bit more—they were coming up real fast. But I loved the band so much. I thought it was a better band and I thought I had done everything our band could do at the time. We were just repeating ourselves. So it was time to move on again, and that's why. And I liked the boys as well as the music.

RF: So you joined them that Saturday.

RS: I left on Saturday, played on Saturday night and it was in every newspaper. There were riots. It was okay when I just joined in and played a gig and left, but suddenly I was the drummer. Pete had a big following, but I had been known for years in Liverpool, so I had quite a following too. So there was this whole shouting match, "Ringo never, Pete forever," and "Pete never, Ringo forever." There was this whole battle going on and I'm just trying to drum away. But they got over it and then we went down to make a record. I'm not sure about this, but one of the reasons they also asked Pete to leave was George Martin, the producer, didn't like Pete's drumming. So then, when I went down to play, he didn't like me either, so he called a drummer named Andy White, a professional session man, to play the session. But George has repented since. [Laughs] He did come out one day saying it, only when he said it, it was 10 years later. In the end, I didn't play that session. I played every session since, but the first session, he brought in a studio drummer.

RF: I understand that there were two versions of the first tune ("Love Me Do"); one where Andy White plays and one where you play.

RS: You're right. There are two versions. I'm on the album and he's on the single. You can't spot the difference, though, because all I did was what he did because that's what they wanted for the song.

RF: I heard that Martin handed you a tambourine.

RS: Yeah, and told me to get lost. I was really brought down. I mean, the idea of making a record was real heavy. You just wanted a piece of plastic. That was the most exciting period of records—the first couple of records. Every time it moved into the 50s on the charts we'd go out and have dinner and celebrate. Then when it was in the 40s, we'd celebrate. And we knew every time it was coming

on the radio and we'd all be waiting for it in cars or in someone's house. We wouldn't move for that three minutes. And then, of course, the first gold disc and the first number one! But like everything else, when you've had five number ones, one after the other, and as many gold discs as you can eat, it's not boring, but it's just that the first couple of records were *so* exciting. I think they are for everybody. It's like sweets every day, though. You get used to it. So I was really brought down when he had this other drummer, but the record came out and made it quite well and from then on, I was on all the other records, with my silly style and silly fills. They used to call it "silly fills."

RF: Who?

RS: Everyone used to sort of say, "Those silly fills he does."

RF: And yet, it turned drumming around for a lot of people.

RS: But we didn't know that then. Everyone put me down—said that I couldn't play. They didn't realize that was my style and I wasn't playing like anyone else—that I *couldn't* play like anyone else.

RF: You really had an affinity for the toms.

RS: That was my style. Also, I can't do a roll to this day, and I hit with the left first, while most drummers do it with the right first. Mine might be strange in its way, but it was my style. I can't go around the kit, either. I can't go snare drum, top tom, middle tom, floor tom. I can go the other way. So all these things made up these so-called "funny fills," but it was the only way I could play. And then later on, after I was always put down as a drummer with "his silly fills and he can't play," I came to America and met Keltner and people like that who were telling me they were sick of going in the studio, because they'd only been asked to play like me. So it was very good for my ego, and it turned out that I wasn't silly after all.

RF: How did it come to be that George Martin allowed you to play the second session?

RS: I think I drove him mad because we rehearsed for the next record and I had a tambourine in one hand and maracas in the other and played the kit with them. George was just flabbergasted. I didn't have a stick in my hand, I just had a tambourine and maracas and I was hitting the cymbals and smashing the tom with the maracas, so he thought he'd better do something about it. So he said, "Well, if you use sticks, I'll let you play." He never said that really, but I think he just thought I'd gone mad, so he'd better please me and let me play on the next record. And from then on, I played, except for "USSR," which Paul played on, because I wasn't there. We just carried on from there, and then got to where it was always John and Paul were the writers and the bass player and rhythm guitar, and George was getting some notice as a lead guitarist but I was still getting, "he's alright," so it was a bit of a put down at the time.

RF: Well, drums were sort of a separate entity. It was always the guitarist, the bass player . . .

RS: . . . the singer.

RF: . . . and the singer, but the drummer was never really a respected entity at that time, anyway.

RS: That's right, but you wanted to be.

RF: I think you helped change that. You were really the first drummer to gain any notoriety.

RS: Charlie Watts from the Stones, who is still an amazing player, still holds out longer than I do before he does a fill. I don't believe you need fills if the guy is singing because you're listening to the song. But if he stops, you dive right in. That's all I do. I followed two rules, if any, and they're never to practice and if the singer is singing, just hold it steady. Of course you raise and lower the tone slightly, but if he's not there, you can just dive in. That's about the only rules I ever had.

"THE BREAK-UP CAME* BECAUSE *EVERYONE HAD IDEAS OF WHAT* HE WANTED *TO DO, WHEREAS EVERYONE USED TO HAVE IDEAS OF WHAT* WE *WOULD DO, AS A GROUP. . . . WE WEREN'T WORKING FOR ONE AIM . . .* EVERYONE *WANTED TO DO OTHER THINGS AS WELL."

RF: Let's talk about sessions. How much creative input were you allowed and how much did George Martin dictate?

RS: Well, at the beginning, George Martin dictated a certain amount, and then it was John and Paul's writing to consider. See, what helped me a lot was that I had three frustrated drummers around, because everyone wants to be a drummer for some reason. John could play and Paul could play and George could play, but they each had one standard style. We all have one standard style, but they only had one sort of groove where I have two or three. John and I used to have, not arguments, but discussions, because we'd be playing all these records and he'd say, "Like that," and I'm saying, "But John, there's two drummers on there," and he could never hear there were two drummers. They'd play stuff with two drummers on it and the three of them each had their own idea of what the drummer should do and then I had my idea. So all I would do was combine my idea, their three ideas, and the ideas of two drummers on a record. They got what they were given and it worked.

But that helped me to play, and also, the long hours in Germany, you know, you soon get your act together. And the style was there from the beginning. It's the same style as I play now, although I can never do a fill in the same place at the same time, ever. I could never double a fill. Some of the fills I do today, I've done for 15 years, though if you listen to the record, the style has changed in its way. But there's still stuff coming out that I did before, that I still enjoy. It's not exactly the same, but it's similar. When in doubt, I half the speed of the track, where drummers will do a fill maybe twice as fast as I. Like Keltner and I are called "Thunder and Lightning." I'm Thunder because I'm the toms and I half it and he's Lightning because he's like a little cat who goes round and fast.

RF: You play together on some sessions.

RS: We play together on a lot of sessions and we play really well together, but we'll get to Jim. Let's finish the Beatles. So we were playing and making these records, and then we sort of got free-formed rock in our own way, though it was a lot tighter than acid rock because we had songwriters and we did songs and didn't just jam. We went through a lot of changes on records. Then in '68, I got the kit with the calf skins and that changed everything. Then it really became tom-tom city because of the calf and wood. When you're touring, everyone thanks God that the plastic heads were invented because you're playing outside in the heat, or the wet, or whatever, and skins are very hard to handle. But since '66, we were in a controlled environment, in the studio, so the temperature was always the same and you could deal with calf. You can't deal with them outside, although drummers have for thousands of years, but if we had played Pasadena and Denver, one night the skins would be very taut and in Pasadena it's soggy, so they'd get real messy and you'd be tuning forever. So plastic heads were a God-send on the road, but then when we were just in the studio, I ordered this kit and I had calf skins put on.

RF: What album do they come in on?

RS: *Abbey Road.*

RF: Why Ludwig? Did every company approach you?

RS: Not every company, but I loved Ludwig drums. Premier I felt were too heavy, Gretsch were too fast for me, and Ludwig just seemed to be the ones I could get real good tones out of and they were good for my style of playing.

To backtrack even further; I'd had this

continued on page 38

Ringo *continued from page 37*

kit that my stepfather got for 12 pounds. It was a great old kit, but it was old-fashioned. I joined a band when I was 18. and in my silliness, thought, "I want a new kit." So I bought an Ajax kit, which is an English company. It was a black pearl kit, about 47 pounds, roughly $125, complete with a pair of sticks. "You can take it away and play it," it was one of those. You had everything you needed. Then one of the band got a car so we could carry the kit, because in the old days, as I was saying, we were on the bus, so you couldn't take a kit. I would only take a snare drum, a hi-hat and a cymbal and beg all the other drummers for their kits. Some of them wouldn't give them to me, so I'd just have to play with a snare. I never like to let the kit out either unless I know the person. You never let anyone use the snare. The only two times I ever lent a snare, it was broken. And it takes a long time to get it to how you want it to sound. I could understand others not lending the kit, but I thought they were real mean. One time, I remember a guy asking me if he could use my kit and I said, "Well, can you play?" And he said, "Yeah. I've been playing for years," and if you can imagine, a guy gets on your kit and puts his foot on the beater of the bass drum pedal and thinks it's a motor bike starter, kick starting. So I just went over and grabbed him off the kit and threw him off stage. It blew me away! The man never played in his life and he thought it was a motor bike. That was one time I lent the kit out.

RF: So you had this Ajax set.

RS: Right up to the Beatles, and then we were getting new instruments and things and I wanted a new kit. I wanted a Ludwig kit. It was good, for their own good and my good, because while we were touring of course, they would give me a couple of free kits because I was a Ludwig drummer. I used to play that mini-kit on stage. Couldn't hear shit! But it was good for me to get behind because I'm not that tall, so I looked bigger with a small kit, so at least you could see me.

RF: But it didn't matter much what you sounded like in concert, did it?

RS: No. That's why we stopped.

RF: George Harrison said that he felt the response to the Beatles was some sort of hysterical outlet for people. The four of you must have sat around and conjectured as to what the hell was going on. That had to be mind blowing.

RS: Well, we enjoyed them getting their hysterical needs out because no one came to *listen* to our gigs. They bought records to listen to. They just came to scream and shout, which was fine, but after four years, I was becoming such a bad player because I couldn't hear anything. Because of the noise going on, all I had to do was just constantly keep the time, so we'd have something to follow. If you look at films, you'll see I'm looking at their mouths—I'm lip reading where we're up to in the song because I couldn't hear the amps or anything. We were becoming bad musicians, so we had the discussion about it. Besides, we could play in any town or country in the world and get the same response, but only the four of us would know if we played any good, and that was very seldom because we couldn't hear. So you're getting the same response for a bad gig and it wasn't any help. You only wanted applause if you did something that worked, so we decided to go into the studio. It was pointless playing on stage anymore.

RF: I guess I wonder what you thought. I mean, that response had never happened before. I look back and see myself as an example and wonder why I got hysterical.

RS: I don't know—the media and the madness of the time, I guess. Things were very dead just up to when we came out and that was just part of what we did.

RF: So on stage, you were absolutely reading lips at that point?

RS: Yeah, just to find out where we were up to in the song, and just carrying a beat. So then we went into the studio where we could get back to playing with each other again, because we'd do the same 12 numbers every night and we'd do a 30-minute show. That seems amazing now because Bruce Springsteen does four hours. He still has the best show I've seen in the last 10 years, and I only watched two hours of that and it was enough. But every group does at least an hour and a half, and Bruce, who is the extreme, does four hours. We did a 30 minute show, and if we didn't like the place, we'd play a bit fast and do it in 25 minutes. We were getting real despondent playing live, so we went into the studio for months and months. It got us playing again and exploring a lot of avenues of the technology of the studio, which compared to now, was Mickey Mouse.

RF: Eight track was a big deal then.

RS: And we didn't have one. We begged for one because we did everything on four track up to *Pepper [Sgt. Pepper's Lonely Hearts Club Band]* and four to four, but EMI was technically a very, very good studio with their engineers and electronic wizards. When we went four to four, to go tape to tape, there's usually a loss, but the loss was so slight, because their engineers were technically so good that no one missed it. You can't miss it anyway because the public didn't know what they were missing, so they only got what they got. But we put the drums through phasers and things like that.

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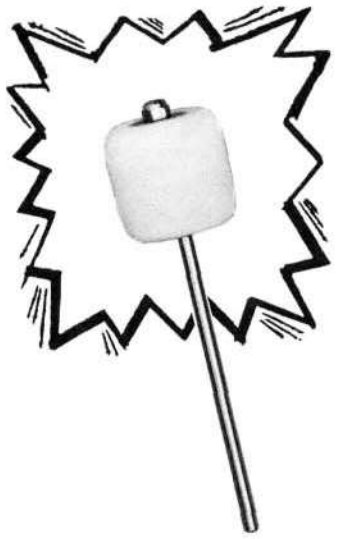

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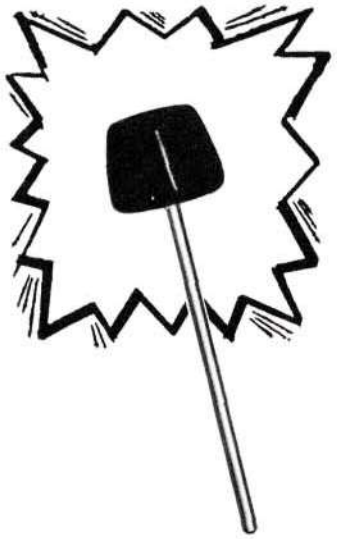

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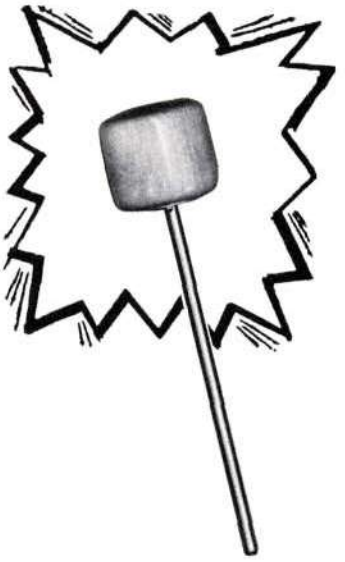

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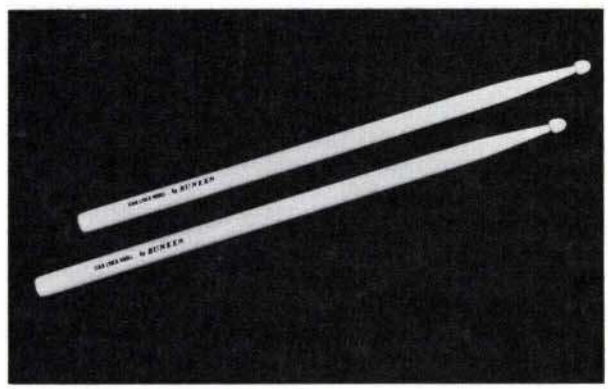

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by Roberto Petaccia

Rock Big Band—Part I

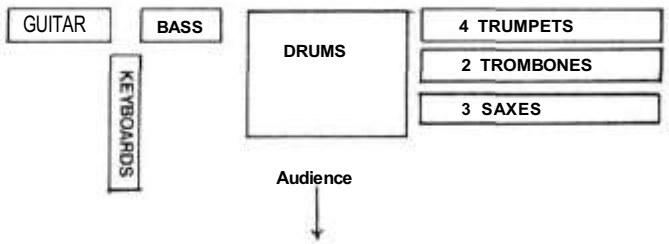
Very seldom do we get to talk about big band rock drumming, let alone play in that idiom. The principal reason is that we are rarely exposed to any influential rock big bands of national stature. Rock big bands don't really exist, except for one or two touring bands that have incorporated some funk, rock and pop material into their books.

In the last few years, Maynard Ferguson has slowly switched over from a total swing idiom, to a blend of funk, rock, pop and Latin. I had the pleasure and opportunity to play with Maynard during the whole year of 1980. Maynard calls his music "multi-directional." In addition to the typical jazz/rock tunes ("Give It One," "Chameleon," "Birdland"), a couple of swing tunes were included in the program each night, indeed making the performances multi-directional!

The basic difference in playing the rock charts in Maynard's band, as opposed to, let's say, Woody Herman's band, is in the rhythm sections. Woody basically has a jazz rhythm section, while Maynard uses a funk rhythm section. This is reflected immensely in the approach and concept used in executing funk charts.

Before joining Maynard's band, I had been playing progressive rock or fusion, and not big band. Because of my drumming background, I was determined to bring my roots into Maynard's sound. I believe that was the reason I got hired in the first place. To accomplish this, I had to be ready to change and compromise some of my style, and in the process, try to originate a new approach to playing rock behind a large ensemble. The reason I say "originate" is because I sure didn't have much material to research and study, only some recent recordings of Maynard with Peter Erskine and some Tower of Power material.

After I joined the band, I found out that the rest of the rhythm section was all set to "funk it out" and to give the band the electric flavor so predominant in small jazz-rock groups. For the keyboards, guitar, bass and drums, the idea was to play as a self-sufficient unit, just like a 4-piece rock band. We were not to rely on the horns by being their accompaniment. This was not an easy task to accomplish, considering that the horns were actually playing, and not being overdubbed. One of the hardest things I experienced was to make the rhythm-section sound light and on top when the horns were playing. That is one thing that drummers aspiring to play rock with a big band should be aware of. A rock or funk tune tends to be quite heavier than any swing tunes, especially when electric instruments are being used. The heavier the tune, the more chances that it will drag, and horn-sections have a natural tendency to lay back. This factor has to be added to any tempo changes that might occur within the performance of a tune. To partially solve this problem, the drummer has to be set up where he can clearly *hear* and *lead* both horns and rhythm-section. The following diagram is of Maynard's set up of the band.



As you can see, it's an advantageous position for a drummer that has to deal with amplifiers on his right and nine singly-miked horns on his left. This set-up, however, has a few drawbacks. The bass is on the drummer's right hand side, instead of his left where the hi-hat is usually positioned and where a bass player should ideally be. Also, the guitar is too far away to be heard clearly. This might still be the best set-up for a band that is totally amplified.

Thanks to this particular set-up, I was able to hear both horns and rhythm-section fairly balanced and be somewhat of a catalyst for the two units. What developed out of that situation was a technical concept of continuity and ambidexterity.

The basic idea is to play grooves and patterns with the rhythm section while kicking the band figures simultaneously without losing any continuity. I eliminated most of the set-ups and long fills, to play a groove continuously and consistently with one hand while playing the horn punches with the other.

That, of course, involves a great deal of coordinated independence and, most of all, ambidexterity. I did away with HAVING to ride with the right hand and play the back-beat on the snare with the left. We have to keep ourselves flexible and understand that there are other more balanced ways to coordinate our limbs. In so doing, we can execute and mix passages, patterns, and kicks continuously and flawlessly that would otherwise sound forced, busy and disjointed. Following are a few of the many riding possibilities with the partial use of ambidexterity.

1) Cym. ride with the right hand, back-beat and kicks with the left.
2) Cym. ride and back-beat with the right hand, kicks with the left.
3) Cym. ride with the left hand, back-beat and kicks with the right.
4) Cym ride and back-beat with the left hand, and kicks with the right.
5) Hi-hat ride with the left hand, back-beat and kicks with the right.
6) Hi-hat ride and back-beat with the left hand and kicks with the right.

In the next article we will examine a transcription of an 8-bar drum part from Maynard's *It's My Time* album and discuss equipment and tuning.

Cyrille *continued from page 24*
at Juilliard, and I didn't want to re-enroll in the Juilliard course. I found him at his studio and told him what I wanted. He was concentrating really on mallet work, so he said, "Well, look, there's a guy who has studied with me for a number of years who is very good," and the gentleman to whom he introduced me was Tony Columbia. I remember that when I was at Juilliard, Tony was a few years ahead of me and I'd met him.

Tony was the one who began applying what we would learn in those drum theory books to the trap set. I don't know whether it still goes on, but there's another division in the music schools; when you're in the percussion department, you learn how to play snare drum, but you don't learn how to play snare drum in relation to the trap set or in relation to popular music; you learn it according to classical music. There's a whole other way of interpreting those notes for the drum set, in relation to the music that we know to be American. Tony Columbia was focused in on that application, making it sound legitimate in relation to the set. I studied with him for about a year, and he opened up a certain thought pattern to me.

HH: How do you think American music education relates to what Cecil Taylor calls black methodology?

AC: Well, I think that all of it is in us, that most definitely we have European influences; we're part that as well as we are part African culturally. In this country, black methodology has been, to an extent, a synthesis of what has been available to us. For instance, black people took the saxophone, the trumpet, or the snare drum as it was in their communities and did with it what had been handed down to them enculturally and developed the music that we know, called Afro-American music or black classical music or jazz, with the European influence. In Juilliard you learn about chords and about reading and so forth, but you can take those very same things and swing them, and give them another kind of feeling, another kind of inflection. Those things can be used or reapplied in a way that is more suitable to your artistic direction, more meaningful in your environment. I feel that if I had to go back now to a school like Juilliard and study further it would be more relevant because I know what I want to do and have established myself. There's nothing wrong with getting more information about musical devices, the point being that I could shape them to function for my needs.

HH: Which of the three main influences—African, European, American—do you think plays the largest part in the development of jazz?

AC: Well, I would have to think that it would be the African because of the way the music eventually came out. It's improvised; you have all of these cross-rhythms; you have all of the antiphonal, call-and-response factors; you have the vocal inflection into the instrument to make it reminiscent of the human voice, so that it relates to the talking drum (a lot of people may not be aware of that). All of the ingredients that go into the making of African music go also into the making of jazz, but with the European means of instrumentation, chord structure, and so forth. We drummers use the rudiments—paradiddles, ratamacues, and so forth—in so many different ways within the sticking patterns. The idea is to make it sound or feel more natural to yourself, and because of the encultural influences in how the music survives, I think that in its intrinsic methodology here in the U.S., jazz is more related to Africa than to Europe.

HH: Do you consider yourself strictly a jazz musician, and does the term "jazz" mean the same thing now that it has in the past?

AC: As long as I have heard the word "jazz" it has meant essentially an improvised music, composed, organized, varied, and performed spontaneously. The people who began laying down musical ideas to me were black, and the idea was always to be able to swing. When we talk about swing as it always has been, we usually think of some kind of four-four metrical pattern (now you might play a three or maybe even a seven), hinging on the proverbial dotted eighth note and the sixteenth. To some degree this has been a point of debate even within the creative community of people who play, say, bebop, and people who have gone on from there and tried to do something else. Whether you want to call the music jazz, I think, depends on the feeling that you get when you play. The idea was never to make the music feel stiff or rigid or totally cerebral. Even when I myself, and I have to speak for myself, do something that may be considered abstract, I always try to inject it with a feeling of swing, or at least to impart some kind of feeling of levitation; that is, people get some kind of an emotional and organic stimulation as well as an intellectual stimulation. In that light, I would say that the word "jazz" could still be used but you have some people who would dispute that simply because now the rules and concepts of making the music have broadened. I may not play a four-four metrical pattern; it may be ametrical. It might be as I'm talking now, which very often is how I think about

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Cyrille *continued from page 43*

what I do, as a conversation; I don't talk in four-four or six-eight or nine-eight or whatever. If people get something from the way I deliver what I say, then to me that has an organic, emotional appeal; then if they can move their bodies as well, then it imparts also a kind of levitation.

The problem now is that when you think about the word "jazz" and listen to the commercial radio stations, what you hear is almost rock. And then the definitions have widened, so you will find some jazz musicians, a lot of the guys from Chicago, for instance, who will say that they're not really jazz musicians; they're "creative" musicians. It's funny; as the appellation continues to be applied to so many different kinds of music within what we know to have come from, say, ragtime to dixieland to swing to bop, the musicians still accept it; but there hasn't developed one singular term that everyone can feel comfortable with. Sometimes I feel more comfortable with the term "creative music," but you have creative musicians who get their impetus from the European classical tradition, which is not necessarily involved with the African tradition as well. So when people ask me what kind of music I play I usually come out and say, "Jazz," because that almost automatically stereotypes or directs them in a certain area and there are no more questions. If you say, "Creative music," they might say, "Well, what kind?"

HH: Tell me about Voices Incorporated.

AC: Voices Incorporated came about through drummer Andrei Strobert, who had been working in their show. He asked me to sub for him with this show, then he left, and I took over the chair. At that time it wasn't Voices Incorporated; it was called The Believers. This was during the sixties, and they were trying to raise the level of black consciousness through musical theater. I had met this other African drummer, Ladji Camara, who had come here with the African Ballet of Guinea. He had worked also with Olatunji, and he and I happened to be the drummers who started off and ended this show. The show would start in Africa to show the development and gradual evolution of black people as happened later here in America. The Underground Railroad, slavery songs, songs about freedom, gospel songs—the whole scenario was based around music. After The Believers closed, Voices Incorporated was a group of the same people who continued doing these kinds of shows around the country. It was another great experience for me because there I had the opportunity to be a drummer playing trap set with trained voices. Most of the people who sang in that show were trained operatically, but they would sing black spirituals. There's a connection, as I was saving before about encultural influence; you have spirituals which are a development of New England hymnody and African rhythmical inflections. The people go to schools like Juilliard and get operatic training, but when they begin to sing spirituals it comes out another way; you have the bent notes, the dropping of the voices at the end of words, shouts, field hollers, and so forth. It was a great thing that they could relate to and hear my drumming so easily.

HH: Were you the only instrumentalist?

AC: Usually there would be a piano, but sometimes it would be just the voices and me. It was very strict harmony, the chords being stacked as we know them to be, in thirds, sometimes with the higher functions.

In between I was making jazz gigs, but Voices Incorporated was a way for me to make some money and at the same time be in something which I thought was artistically viable and in keeping with my other goal, which is what I'm doing now.

HH: Surely that experience helped to prepare you for the completely natural ensemble you have with Jeanne Lee and Jimmy Lyons. In most situations, if you told someone that your band consisted of voice, saxophone, and drums, he'd say, "Well, there's something missing."

AC: Right, yeah. Here we are, talking about education. A lot of my education has been empirical. Conservatories are

continued on page 78

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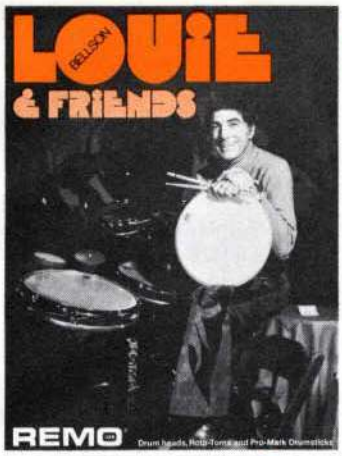

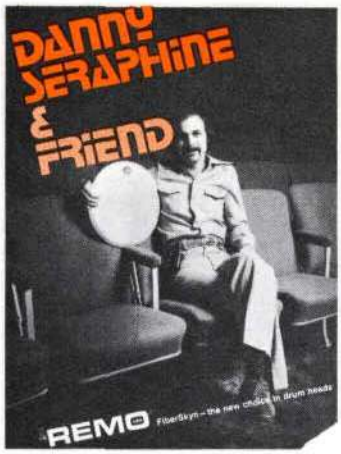

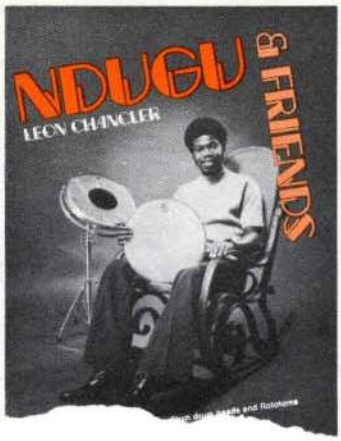

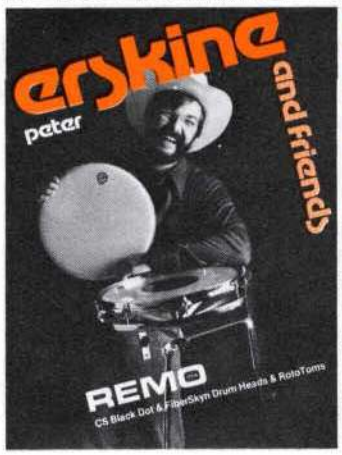

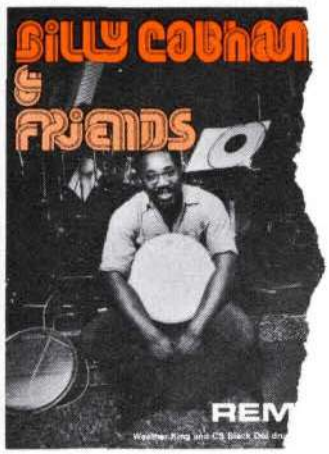

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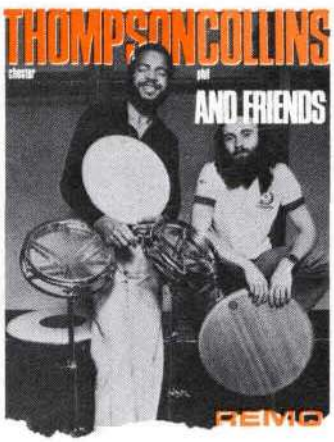

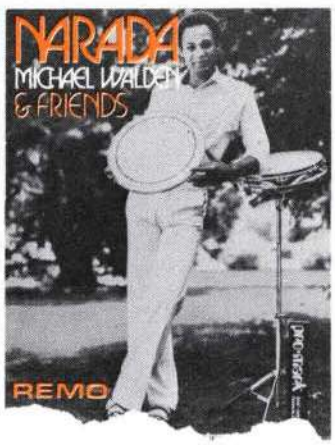

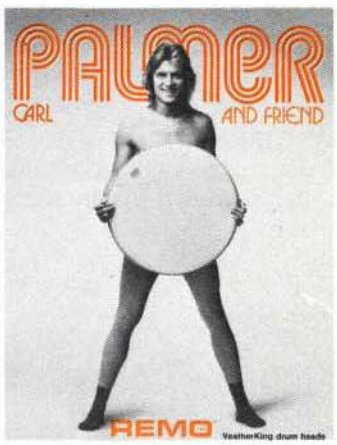

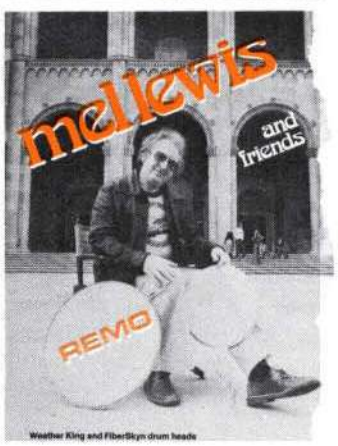

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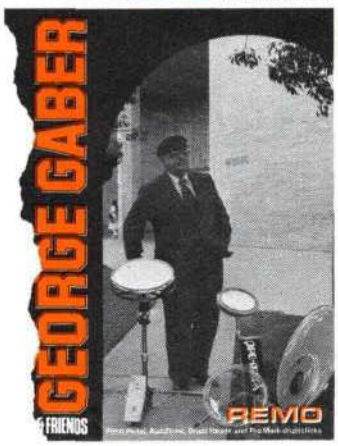

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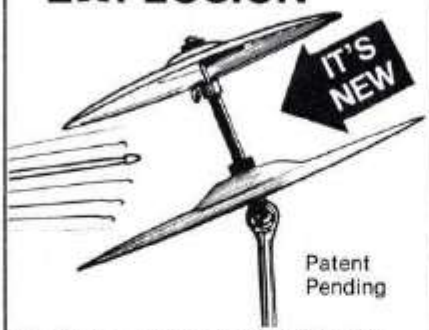

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Ringo *continued from page 38*

RF: How did you feel about all that?

RS: It was great because it worked with the tracks we were doing and it was magic. Just like magic. And we put it through the Hammond speaker and it goes round and round, whatever that's called, and just tricks like that. We put the guitar through something going backwards and it was all experimental madness to us, but it was in the form of a song. It wasn't us just freaking out, playing, which we did quite a lot, but we never released any tapes like that.

RF: And you knew you wouldn't have to reproduce it on stage anyway.

RS: We knew we weren't going out on stage and it ended up, like on *Pepper,* that if we wanted to go out, we'd have to take an orchestra with us. But no one was interested in going out. We were only interested in making records. So that was exciting, the sound we could get. And then the group broke up. So I started playing with a lot of other people. One year I did Leon Russell, Stephen Stills, B. B. King and Howling Wolf, which was good for my head. After being in one band so long, suddenly playing with such a diverse group of people was good for me.

RF: I wondered if during the Beatles, you ever felt you wanted to get out and do something else?

RS: No, never did. That was always good enough for me. I never played any other sessions. I only did a few like Jackie Lomax and a couple of other people. But then it was exciting when the group had split and I just started playing with a lot of people. In 1970, England was the place everyone wanted to make albums, so I played a lot of different sessions, like with Jim Webb and Harry Nilsson.

RF: After the Beatles, I heard that you really felt that you didn't want to play drums anymore, for a while at least.

RS: It wasn't that I didn't want to play drums; I didn't know what to do with my life. I'd been playing with the band for so long and suddenly it ended. I just sat there wondering what to do with my life because I wasn't a producer and I wasn't a writer.

RF: To backtrack for a second; the White Album. I read that you left for about a week.

RS: I left for two weeks. I felt I wasn't part of the group. I felt that the other three were really together and close and I wasn't part of the group, so because of that feeling, I felt I wasn't playing well. I went around to John, knocked on the door and said, "I'm leaving the band, man. You three are really close and I'm getting out." And he said, "I thought it was you three." So I went around to Paul and said the same thing, "I'm leaving, I'm not playing well because you three are real close and I'm not in the band anymore." And he said, "I thought it was you three." I said, "Well, I don't know who it is, but I'm going on holiday," and I went to Sardinia for a couple of weeks to clear my head. That's when they made "USSR" which I wasn't on. Then I came back to the White Album, which I felt, for me, was a better album than *Pepper* for the group.

RF: Why do you say that?

RS: Well, we were much more like a band. We're like session players on *Pepper,* using all those orchestras and sound effects. I mean it was good fun, but I felt we were getting more like a group on the White Album again, though it was a double album and double albums give too much information for me, anyway. But that and *Abbey Road,* besides *Rubber Soul,* are a few of the finest albums.

RF: The music became a lot more sophisticated and I'm sure you were called on to do more sophisticated kinds of things.

RS: Never. You got what you got. I don't know if it got more sophisticated. I don't think you'd call the White Album sophisticated, but I enjoyed it more than *Pepper,* which you *could* call sophisticated. But you'd only call that sophisticated because of what you put on top; the brass sections and such. The idea behind *Pepper,* which never fully got realized, was that it was going to be a whole show, but we only got into two tracks and then we made it just a regular album.

RF: A show as far as a concept album, or something to take on the road?

RS: Just a concept album of a show, and we segued from "Sgt. Pepper" into the next track with the cheer, and there's Billy Shears, and then we did it for two tracks and we got bored with that and just made another album. The White Album was not to do tricks; it was for us to get together, I felt, and play together as a group, which is what we were, and best at.

RF: I read that Paul had been very critical of your playing on the White Album before you left for the two weeks and that's one of the reasons you left.

RS: No, I left for the very reason I told you. I thought I just had to go away and straighten my head out because it was getting too silly. And while I was away, I got telegrams from John saying, "The best rock and roll drummer in the world," and when I came back, George had the whole studio decorated with flowers. So Paul may have been pissed off. I don't know—he never did anything. But he never actually said to me, "That's not good," or whatever, so I don't know where that rumor came from. He was never that critical.

RF: Dispelled that rumor.

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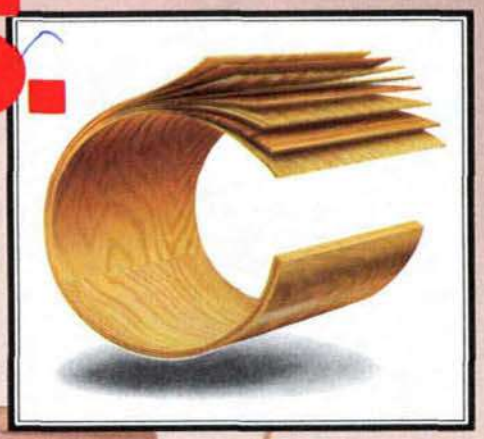

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Soloing With a Purpose

by Rick Van Horn

When contemplating a solo, the club drummer is faced with a unique problem due to the nature of his audience. He is not really in a concert situation, where people have paid to sit, watch, listen, and appreciate his playing. The music is more accurately a *part* of the total entertainment environment provided by the club, along with dancing, drinking and general socializing. One would hope that the musical performance is the focus of attention, but in reality, a club band rarely monopolizes that focus. So the problem becomes how to incorporate a drum solo in the musical performance to entertain the listeners, keep the dancers moving, be musically supportive to the band's performance, and still enjoy the solo yourself, from the standpoint of your own musical integrity.

The solution to that problem is to approach the solo with a sense of *purpose.* That purpose must be based on many considerations, not all of which are up to you. For instance, the point in the evening where you do a solo will likely be up to the bandleader, so you and he need to have a clear agreement on what the solo is intended to achieve. In the club where I work, the first set is often what we call a "listeners" set. We might have a relatively crowded room, but most of that crowd are people waiting to be seated in the dining room, and often few approach the dance floor. In this case, we're in more of a concert format, and we'll use a drum solo at the end of the set as a "threatre piece"; something both visually and musically entertaining. It also helps to build excitement and anticipation for the opening of the next set. This type of solo is what I call a *Visual* or *Show Solo,* and I'll detail its form a little later.

On the other hand, when our audience is lively and active, we'll save the solo for later on in the evening, generally at the end of our third or fourth set. The solo serves as a climax for the set, and the purpose is to put a "capper" on the excitement generated by the music up to that point. This is what I call a *Dance/Rhythmic Solo,* and I'll expand on that one in just a bit too.

Once it's time to play your solo, the concept of *purpose* becomes even more important. Along with all the musical considerations which go into a good drum solo (outlined by Roy Burns in his excellent column in the May '81 MD), there are also several psychological considerations you should be aware of. A drum solo, more than any other form of musical improvisation, has the *potential to motivate an audience.* People have an instinctive reaction to the sound of drum rhythms, and this reaction gives you a power possessed by no other instrumentalist. So it becomes extremely important that along with your musical direction, you have a definite plan in mind (your *purpose)* as to how you wish to affect your audience through your solo. Do you want to entertain them? Do you want to impress them? Do you want to move them physically? Do you want to liven them up? All these things and many more can be achieved if *you* are aware of your purpose.

The Visual/Show Solo

This type of solo is used when you can count on your audience to be *watching* you, rather than up on the floor dancing. In this solo you'll want to emphasize technique and employ as many visual effects as possible. If you can play cross-overs—here's the place to use them. Stick twirls during a solo are impressive, too. It's important to remember, there's nothing negative about the word "flashy." You are here to entertain, and any device that adds to your entertainment potential is a valid and desirable tool.

In a *Show Solo* you also have the opportunity to use a wide range of dynamics. You can drop the volume, switch to brushes or mallets, play on rims, use delicate cymbal work, and a whole variety of subtleties that would not work well in the *Dance/Rhythmic Solo.* This is your chance to honestly show off, remaining, of course, within the limits of musicality.

There are some cautions that should be observed in a *Show Solo.* Because the audience is not dancing, they are not "locked in" to the rhythmic patterns you're playing. While this gives you the freedom to vary the solo, it also puts on you the responsibility of keeping the solo interesting, fresh, and directed. You *must not* get so involved in what you're playing that you lose contact with your audience. You must be aware of the level of their interest in what you're doing, so that you can gauge how long to play. *You're not up there to entertain yourself,* or to demonstrate every lick you've learned in the last fifteen years. Your *purpose* is to be musically and visually entertaining, and hopefully exciting. So keep in control of your playing, and keep a mental radar going on your audience so that you can combine the two to bring the solo to a climax at the most effective point.

There are some purely mechanical things to remember when it comes to any type of solo. However, since they might be even more important in the context of a *Show Solo,* I'll mention them here.

1) *Be Visible:* I've mentioned before the necessity for being seen clearly by your audience. There's no real point in doing a lot of visual things if your audience can't see them. If you're in the rear of the stage, you should be on a riser. If your fellow band members normally stand in front of you while playing, ask them (courteously) to stand to one side during your solo. This should seem obvious, and yet I recently watched a lead vocalist enthusiastically clapping and cheering-on a soloing drummer, while standing directly in front of the drum set looking back at him. Not only could we not see the drummer, but we were treated to the backside of the vocalist all through the solo! On the other hand, I've seen some situations where the rest of the band leaves the stage entirely. I like that idea, so long as they don't have to cross in front of you coming and going, and as long as there is a clearly understood cue to bring them back. I don't like to see a drummer obviously gasping for rescue. If lighting is available, and you know that you're going to be doing solos, you should arrange for a spotlight.

2) *Avoid sounds that are physically aggravating:* This is a hard concept for some drummers to accept. There are some purely physical/audio principles involved. You must remember that the earlier in the evening the solo is placed, the less time everyone's ears have had to accustom themselves to the volume level. It's a fact that most bands get louder

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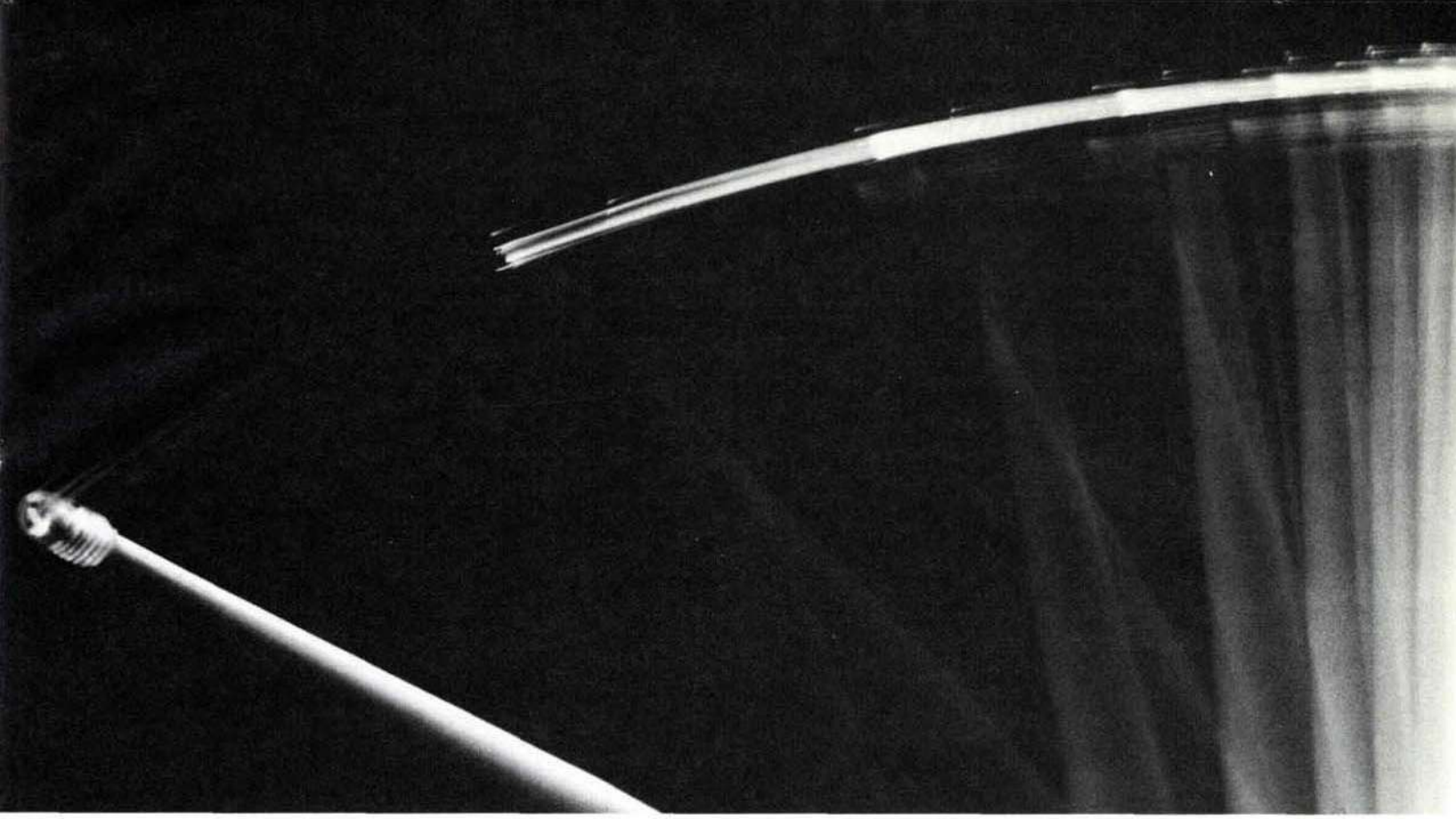

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Ringo *continued from page 46*

RS: *I've* never read that one, even. *[Laughs]* I've read most of them. There was a guy in New York who said he played on everything. All that bullshit has gone down. You have to let those things pass. Some drummer in New York wanted to make a name for himself and said he played on everything and I never played on anything. So what was I doing? I know on some sessions I wasn't all there, but I wasn't off; completely away.

RF: Obviously, John and Paul were the most integral portion of what went on in the studio . . .

RS: It was their songs.

RF: But what would happen? Take me through a typical session, or even a song.

RS: Well, what would happen is that someone would say, "Well, I've got this," because it was very early on that John and Paul didn't write together. It was their own songs, and then a lot of them would start as jams and someone would put lyrics to them, like "Helter Skelter" was a full-on jam, and "Birthday," just to mention jams where we had nothing when we went in. Other songs would have a verse and a chorus and they'd finish them, or anyone could shout a line and if the line was good, they'd use it. The roadies, the tea lady, if anyone had a line, it would be used. It was always open like that and always the best line would be used. It wouldn't matter who said it. No one had the ego big enough to say, "I have to write this." Not *all* the time. I mean, they wrote 90% finished songs, but not musically, because they could only use what we could play. "Birthday" was one case. "They say it's your birthday," do you know that track?

RF: Of course.

RS: We went over to Paul's and came back and wanted to do a sort of rowdy rock and roll track because Little Richard had freaked us out yet again, so we just took a couple of chord sequences and played them sort of raucus and loud and there was a newspaper on the floor and it was about someone's birthday. So Paul started singing and we all just bopped on behind him. That's how that came about, but we never went in with anything. We just went in and I sat behind the kit and they stood behind their instruments and that came about like that.

RF: On the finished tunes, would you get called into the session, come in and listen to the tune, and just supply what you felt was right?

RS: No. On the finished tunes, they'd sit at the piano and play them. Then we'd go through several different changes of how we all felt it should be done. Mainly, the writer had the definite idea, but if anyone did anything to change it and it was good and moved into a place they enjoyed, that's how it would be. There was a lot of open-mindedness. There were very few tracks with, like, the *definite* idea—this is how it *has* to be. Mostly, if someome came up with anything that was different and worked, then everyone would go along with it.

RF: In those days, for a drummer to have that kind of creative allowance was somewhat unusual.

RS: Well, I was allowed to create anything I could as long as it worked, and it was the same with the guitar or the bass or the piano. It was all the same, but the difference was that it had to fit around their song.

RF: What about when you began to write?

RS: First of all, I used to rewrite Jerry Lee Lewis B sides and not really know it. I just put new words to all the songs. It took me years to fetch a song in because I, as much as anyone else, was in awe of our two writers who I felt were the best writers around. So I'd write my little songs and I'd be embarrassed to fetch them in because of John and Paul. So then I started fetching them in and they'd all be laughing on the floor, "Oh, you've rewritten 'Crazy Arms,' " or something. So then I started writing a bit more like "I listen for your footsteps coming up the drive," some song I wrote, don't know the title anymore. *["Don't Pass Me By"]* That was the first one that we did of mine. But they used to write songs for me, tailor made, because they knew my range and it was like a personality thing I used to put across. Or then I'd pick the country song, because I always liked country & western. "They're gonna put me in the movies." *["Act Naturally"]* "Boys" I had done for years, then they started writing songs just for me. Then I started writing my own, and then I wrote "Octopus's Garden." I always mention "Octopus's Garden."

RF: That was the first one you were proud of really, wasn't it?

RS: Well, it was so silly.

RF: That was written on your holiday in Sardinia?

RS: Yeah. We were on this boat and they offered us this meal and we'd ordered fish and chips (fish and french fries to you Americans), and the fish came and I said, "What's that?" There were legs and things. And the guy said, "Oh, it's octopus," and being English and foodwise, that blew me away. "Are you kidding? Octopus? You've got to be crazy. Nobody eats that. Tentacles—it's not fish; it's jet propelled." Then I got talking to the captain and he was telling me the story of octopuses building gardens under the sea. They find shiny

rocks and tins and whatever and they build these gardens, and I found it fascinating. I was just sitting on the pier one day and wrote "Octopus's Garden" for me and the children. And some days you really feel like you'd like to be there, under the sea, in an octopus's garden, because it gets a bit tough out here and it was a tough period then. So I felt it would be very nice to be real quiet under the ocean.

RF: Was the break-up gradual? I presume it didn't happen in just one day.

RS: No, the break-up came because everyone had ideas of what *he* wanted to do, whereas everyone used to have ideas of what *we* would do, as a group. Then we weren't really fulfilling John's musical ambitions or Paul's, or George's, or my own, in the end, because it was separate. We weren't working for one aim—just the one band. Everyone wanted to do other things as well. So you could see it coming, but like everything else, we all held it off for awhile. Then it just got too silly and we had a meeting about what everyone wanted to do. You can't keep a band together. We never did it for the money; we did it for the playing. I mean, the money is very nice, but we were players first. As anyone will tell you, if we had wanted, we could have just carried on and made fortunes, but that was not our game. Our game was actually making music. So it became too strange because there was a lot of stuff I didn't want to play on that I felt just wasn't exciting anymore.

RF: Can you be specific?

RS: Well, John is the easiest to talk about. He wanted to do stuff which was avant-garde in its way. Besides, I had no place being on it and I wasn't on some of it. He wanted to do that more than play with the group, and Paul wanted to do another thing, and George was wanting something else.

RF: What did you want?

RS: Well, I just wanted to play really good music—not that any of it is bad. I enjoyed the group thing, and then people wanted to do other things, which could have included us if we had wanted to. But half the time, we didn't want to get involved with certain tracks because it just wasn't what we were there to do as a group. We were there to do it individually, but not as a group. So the regression started about '68 and it was over by '70, so that was the end of that and I did feel lost, as we talked about before.

RF: I would imagine it was an adjustment personally, but did you feel lost musically?

RS: Well, I'd never played with a better band, you see, so I think that's the loss I felt.

RF: Where does one go from the best?

RS: It's not even just the best. A lot of it was telepathy. We all felt so close. We knew each other so well that we'd know when any of us would make a move up or down within the music, and we'd all make it. No one would say anything or look at each other—we'd just know. The easiest word is telepathy. The band worked so well and we were four good friends, a lot of the time. But like any four friends, we had rows and shouted and disliked each other for a moment.

Then it ended and I started playing sessions and had a really good time, but I was just playing. You can play with any band, but *that* band was something special to me and it's never been like that again. I've had great sessions, great tracks, but it's never been like that, and I think you can't expect that if you walk into a studio and play someone's session. You're strangers. We had all lived together so close; we knew each other so well; that it crossed over into the music. We knew exactly what the other was doing. That's even the wrong way to explain it. We just knew that the chemistry—it worked! The excitement! If things were just jogging along and one of us felt, "I'm going to lift it here," it was just a feeling that went through the four of us and everyone lifted it, or everyone lowered it, or whatever. It was just telepathy. When I do sessions now, I'm playing the best I can and some sessions are really great. But I've never played on

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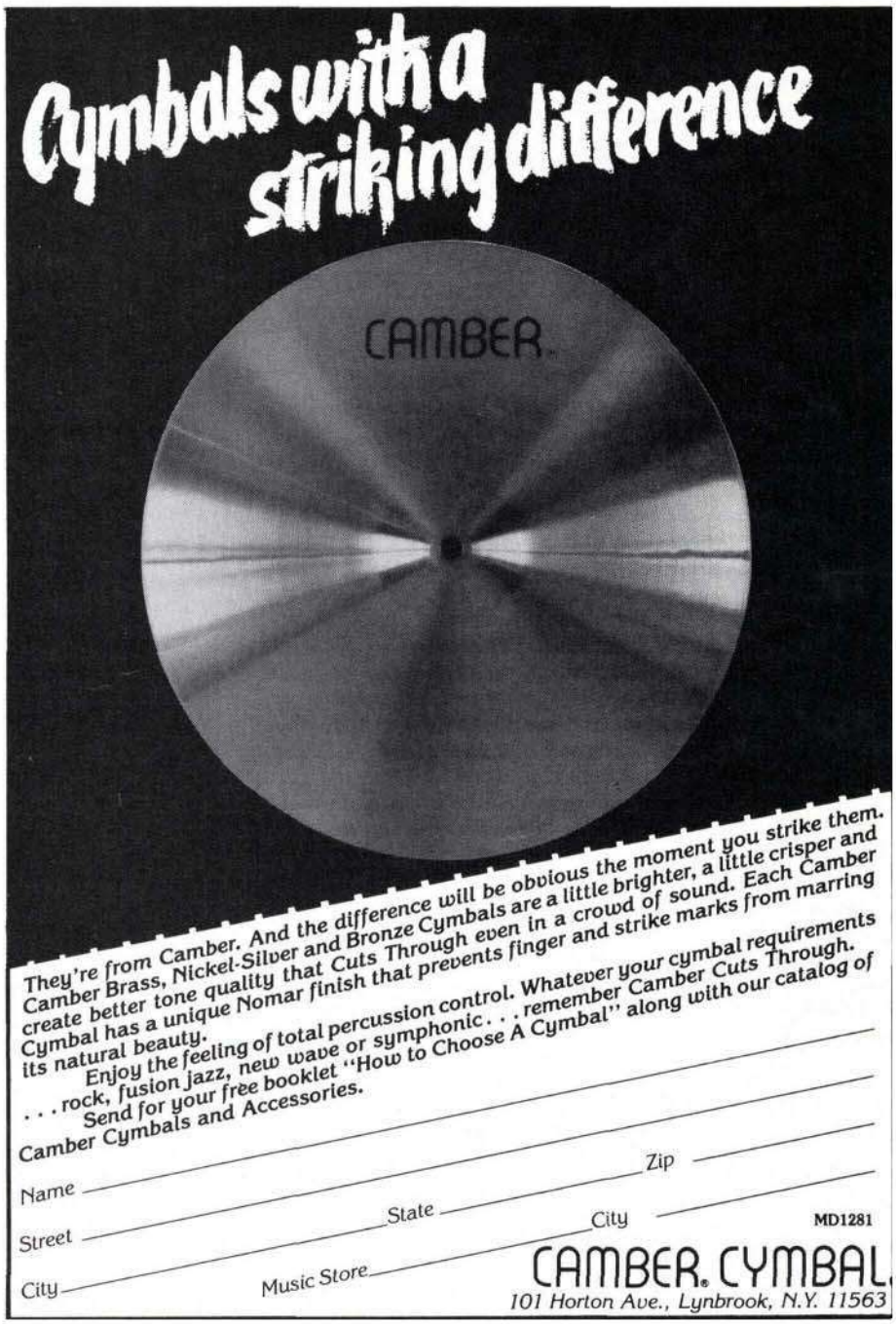


Mambo on the Drum Set

by John Rae

The Mambo, along with its close relative the Son Montuno, makes up a significant share of the music played at Latin dances. It is too bad that the Mambo is not played more often at American dance jobs. It is certainly one of the most interesting of the Latin beats.

The drum set approach falls into two categories: Playing *without* a conga drummer—which is "where it's at" for most drummers—and playing *with* a conga drummer.

In my last column (Apr. '81)I gave examples of three mambo beats:

A. Slow (76 to 92 mm)

B. Med. (84 to 110 mm). C. Fast (104 to 138 mm)

There are other beats considered 'autentico' but for our purposes these three are sufficient.

Taking the Slow beat as an example, let's begin to build the complete beat on the set.

The right hand is played on either a cowbell, ride cymbal, closed hi-hat or on the side of the floor tom. This is the *primary* part of the beat and should be heard clearly and articulately.

The left hand plays a cross-stick "click" on the snare drum on "2", and two eighth notes on the small tom-tom on "4 and." On the second bar, the tom-tom is only played on "4." (see fig. 2)

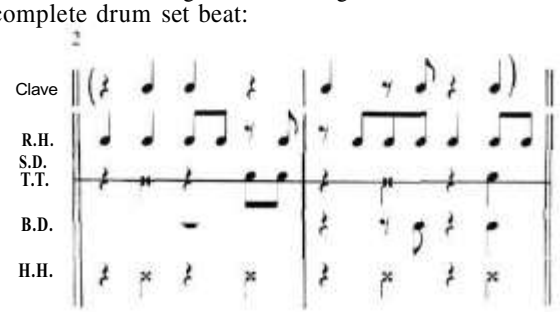
There is an important reason for all this attention to detail. The two eighth notes in the first bar duplicate the conga accents at that point of the beat, and the fourth beat of the second bar is where the timbale open accent is played.

The bass drum has an important role in the mambo beat also. Probably the most important thing the bass drum does is *not playing too much!*

The bass drum plays in the second bar only, (see fig. 2) The figure matches what the bass player should be playing and is also the rhythm of bar two of the "clave."

Never, never play a samba/bossa nova bass drum on a mambo.

With the hi-hat doing its usual thing on "2 and 4," here now is the complete drum set beat:



The other mambo beats are played the same way, except that the left hand plays on both bars.

Please notice that there are no accents written for these beats. When we do add accents it is to add excitement or to emphasize the beat.

If the melody starts out strongly with horns or at a high volume level—use accents. If someone else in the band adds another percussion instrument to the rhythm section (cowbell, maracas, cabassa, guiro)—use accents. When you back up a timbales, conga or bongo solo—use accents!

However, if the melody has a lyrical feeling, or when playing behind the vocal or piano solo—play the beats without accents.

These are my personal recommendations. You should use your own discretion. Just remember that adding accents changes the character and emphasis.

Now here is where the accents are played:

Another aspect of Latin drumming is the use of "paila double." This is the term used when the timbale player plays both sticks on the sides of the timbales. This sound can be used with several different Latin beats. For our purposes we can easily adapt "paila double" to the drum set.

The faster of our three mambos lends itself best to this beat. On the set it can be played with sticks (1) on the closed hi-hat or (2) on the sides of the tom-toms. Another variation is to play this beat with brushes on the snare drum.

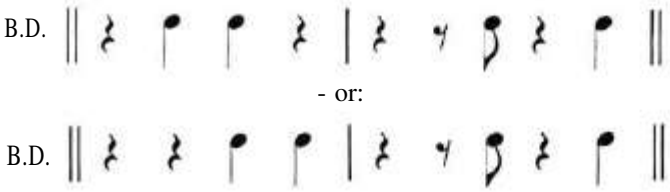
Here is the beat:

In general "paila double" should be used behind vocals, piano solos or other quiet sections.

There are no accents indicated in this beat. There is a natural tendency to accentuate the right hand, the primary part of the beat. Adding accents would give a lopsided effect to the beat.

The bass drum part is very important.

It is either:



The choice of which bass drum pattern to use should be determined by the bass player's beat.

As important as "how" the mambo is played, is "when" and "where" a particular beat is utilized. The following is a *very* condensed Latin arrangement showing the function of the drum set. *[see below]*

The idea behind all of this is twofold. First of all, learn the possibilities, and second, utilize them with good musical judgment.

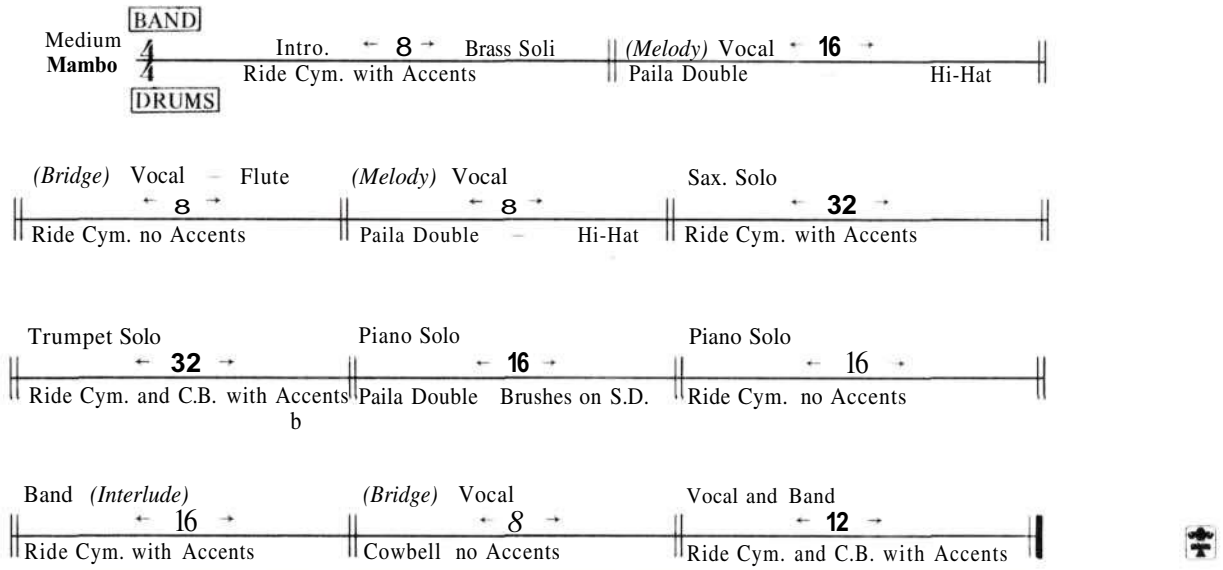
There is the possibility that you will be playing with a conga drummer. When this happens an adjustment of the "where" part is necessary.

My friend, six-year-road-buddy, and teacher Armando Peraza suggested this alternative.

While playing the ride cymbal patterns with the right hand, play the same patterns simultaneously with the left hand on the snare drum, snares on. Behind the conga solo you can play right hand cowbell with accents, and the regular left hand. As the solo progresses you can go to the ride cymbal with the same left hand beat. Then for a gigantic, flag waving finish try adding the cowbell with the left hand playing the same ride cymbal beat.

The basic rule is to play as little tom-tom as possible when the conga is also playing a "time" pattern.

Next time I'll discuss "reverse" Mambo beats and Son Montuno.



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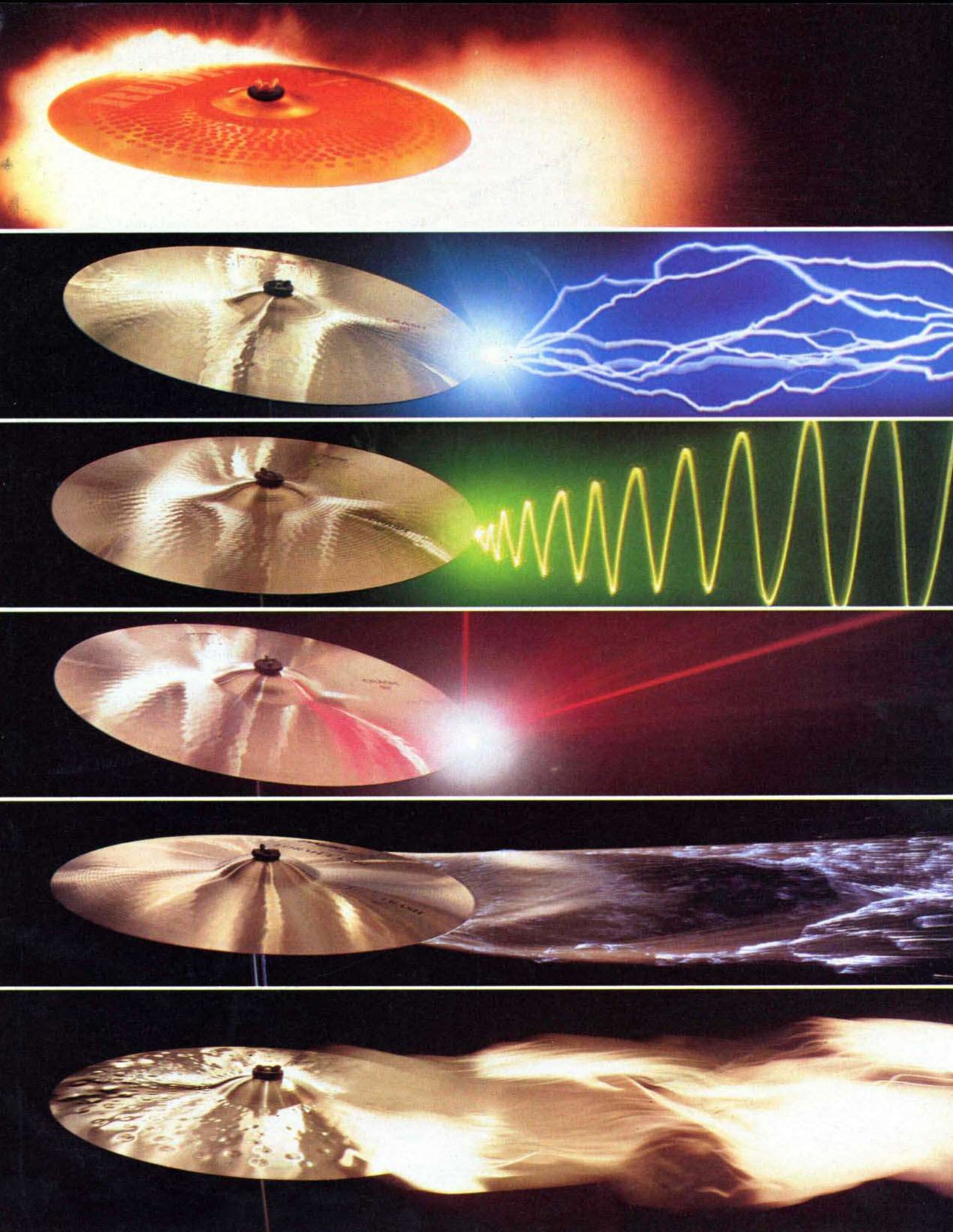

Using the Pedal

by David Samuels

The pedal on the vibraphone is the means by which notes can be sustained. It is the most basic way of phrasing on the instrument. The pedal is depressed with the right foot which is placed on the right edge of the pedal so that only the tip of your foot is touching the pedal. The pedal should be about two inches above the floor. The pedal is attached to a metal rod that is connected to a felt dampener that sits beneath the bars. When the pedal is depressed the dampener moves down, leaving the bars free to vibrate. When the pedal is released the dampener moves back up under the bars and stops them from vibrating.

The first important point to keep in mind when pedaling is to only press the pedal down far enough so that the bars are able to ring. Don't get into the habit of pressing the pedal down to the floor—this is a waste of energy and has no effect on the sound of the bars ringing. The further you press the pedal down, the longer it will take for it to return to dampen the bars. This will increase the possibility of notes ringing together.

The second important point is that the pedal is used for phrasing and not for time-keeping. Most drummers have a hard time learning how to pedal musically because of the learned reflex between their feet and hands.

There are a number of different ways of pedaling. The first and most obvious is pressing the pedal down as you strike a note. This type of pedaling is used often, but in and of itself will not enable you to get a consistent clean sound where the notes don't ring together. Even with the dampener up (pressed against the bars), each bar still has a certain amount of ring. Take for example the following chromatic scale:

If you play this scale pressing the pedal down each time you hit a note, you'll hear ringing between the notes. By pressing the pedal down each time you strike a note you're not allowing the bars to settle into the dampener felt and stop ringing before pressing the pedal down for the next note. Because of that, the notes ring together. In order to stop that ringing between notes you have to learn to press the pedal down after you strike the note. This is called *after-pedaling.* It's a very common technique for piano. Learning to pedal both *ax* you strike a note and *after* you strike a note, will enable you to get a clean sound on the instrument with every note being clear. Try playing the chromatic scale again, but this time press the pedal down *after* you strike each note. Make sure that you don't wait too long before pressing the pedal down, otherwise the note won't ring at all. Let your ear be the judge. The amount of time you wait before pressing the pedal will vary from instrument to instrument depending on the condition of the felt. If you are pedaling correctly you should hear each note cleanly and clearly without any ringing.

Now play the following piece observing all the pedal markings without having any of the notes ringing together.

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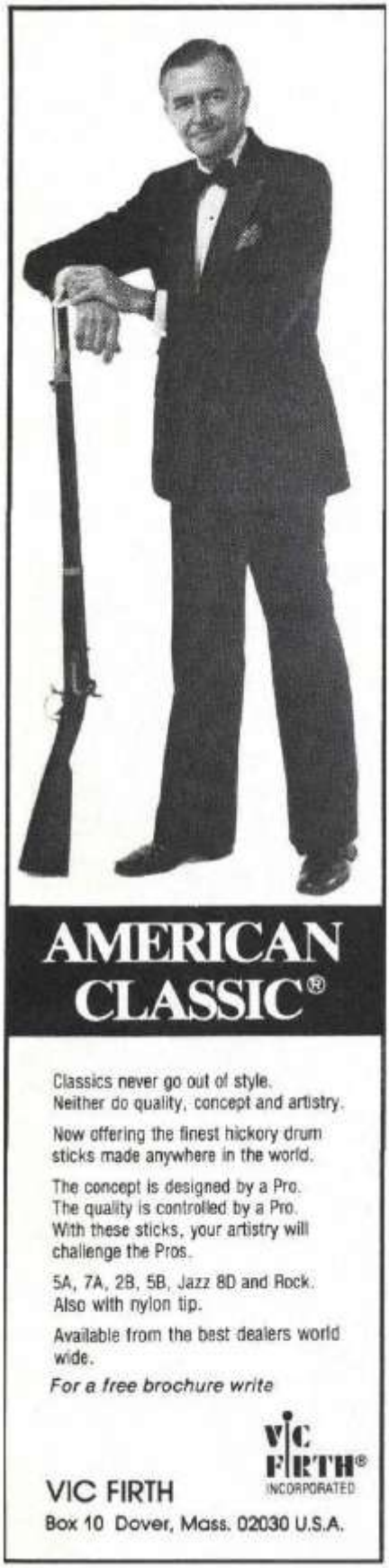

Ringo *continued from page 51*

anyone's album all the way through because I always felt it was boring, so I'd do three or four tracks.

RF: They don't expect you to read at sessions?

RS: No. I can't read, but they'd get the style. I played this session the other night, which was ridiculous because I do have a style of playing and it's no good pulling me in to play a romantic sort of mariachi-type band track, and that was the session I went to. I was saying, "You asked me to come down and play. You know how I play. You should at least have a song where I can complement you, and I'm not too good at Mexican mariachi."

RF: Can you define what you think is a good drummer?

RS: Yeah, me. It took me a long time to think of myself like that, but I am probably the best rock drummer.

RF: Why do you say that?

RS: Because I play with emotion and feeling and that's what rock is. Rock is not reading, and I'm not putting reading down, although it's something that I don't do and something I never wanted to do. I did have one lesson in the old days and the guy wrote all those dots on the paper, but I felt it wasn't the way I wanted to play. I only wanted to *play,* and some days it's a real bummer for people, because if I'm on a downer, I still have to play and you only get what's in my soul at the time. But that's life. We all make a choice. A lot of session guys can go in and read and play five different sessions a day—totally different types of music. He just reads it and plays it, but that's a different musician to me.

RF: There was never a time where you felt you should have lessons or you'd like to take lessons?

RS: Only in the very early days when I first got the kit, because you think that's what you *should* do. So I had one lesson and realized that wasn't what I should be doing.

RF: Did you play along with records?

RS: No, I never practiced in my life. I just practiced one day and then joined a band and made every mistake I could on stage.

RF: That's incredible.

RS: Well, it was easier then. I don't know if it *was* easier then, but it seems like it was. Now, you've got to be an amazing player to get a job, even in the local band that plays a bar mitzvah. You've got to read and play. As I told you before, back then if you had an instrument, you were in a band. That was how easy it was when I started. And a month after I had the kit, I had one lesson, gave that up, practiced once in the back room and joined a group and I've played with groups ever since. I think it's better for you. Well, I don't know if it's better for *you,* but it was for *me.* I have a son who is a drummer, who played for three years, three hours a day, practicing with headphones on to records and to himself, but that's his style. He plays a totally different style from me and he plays, not better, but technically, he can do more than I can do. And he's interested in all those words they keep mentioning, like flams and paradiddles and things like that, which I never understood.

RF: So you really feel that what made you special was that you worked from your gut emotion?

RS: Well, I think that the drums are an emotional instrument and there's no melody. It's not like you can sit in a room with a guitar or piano and play. It's only "boom, boom, boom" or "rata tat tat," and there's no real melody there. That's why I dislike solos. I don't care which drummer does a solo—it's not melodic and he just has an ego problem.

RF: When was your first solo album?

RS: After the break-up, I was sitting around, wondering what to do with myself. I had done a few sessions, but it was the end of that gig and I was wondering what to do next. I realized I had to do something, so I ran and did a standard album. I did all the tracks I was brought up with at the parties at the house, "Sentimental Journey" and "Stardust" and all those old '40s tunes.

RF: Was *Sentimental Journey* really a gift to your mother?

RS: Yeah. It was a gift for her and it got me off my ass. So I did that and I then was working on George's album and he flew Pete Drake in because Pete had done something with Dylan's album and they were friends. I lent Pete my car and he noticed I had a lot of country cassettes in the car and I told him I liked country music, so he said, "Well, why don't you do a country album?" And I said, "I'm not going to live in Nashville for six months," because, you know, I had been used to being in the studio for six months, which was how long the Beatles would be there to make an album. He said, "Are you kidding? We did Bob's album in 2 days." I was blown away, even though the Beatles' first album took 12 hours, but it had been so long ago my memory had failed. So I said, "Okay, I'll come over next week and we'll do an album." And we did the album in three days. It was just all to get me moving.

I did the *Sentimental Journey* album, then the Nashville album *(Beaucoups of Blues),* and then Harry Nilsson called me. Harry and I had been invited to present some Grammy Awards, so I thought, I'm not going to fly all the way to America just to present a Grammy Award and then go home. Why don't I do some sessions in Nashville again? So I phoned Richard Perry who I had met in

continued on page 66

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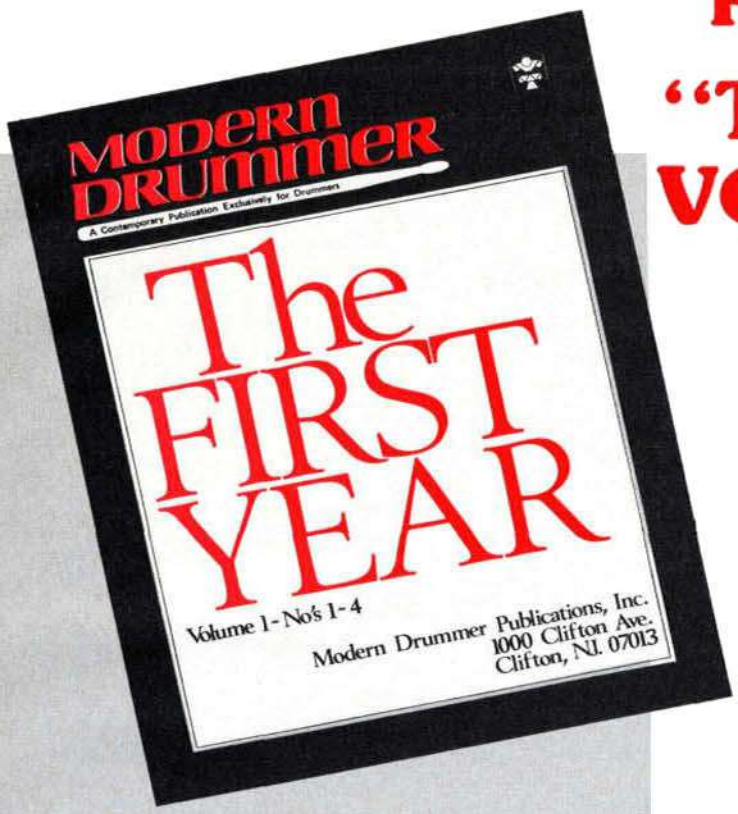

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by Cheech Iero

Q. What is the difference between Zildjian's swish and pang cymbals?

M.K.
Sylmar, Ca.

A. Somewhat similar in appearance, both the swish and pang can be used for crashing and riding. Each can be ordered with or without rivets, and they are made in 18", 20", and 22" diameters. The main difference between the two is sound. The swish has a low, funky "Chinese" sound, while the pang produces a "trashy" sound with more bottom, depth and spread. The pang is also more subtle than the swish with less build up.

Q. I am disappointed with the sound of my snare drum. Should I use a thin bottom head and keep the snares tight to get a good sound?

G.K.
Portland, Oregon

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A. The tensioning of the snare strainer is a matter of preference; however, there are *extremes. Very loose snares will buzz, while extremely tight snares tend to choke the drum. Try to find a happy medium. A tight hatter head will have a bright, dry sound, while a loose batter head produces a fatter, deeper sound. Tightening of the snare head will give you a tight, crisp sound; loosening the snare head achieves a wetter, deeper sound.*

Q. I recently saw a film on Elvin Jones called *A Different Drummer.* Elvin was using a red bass drum beater with a black shaft. It sounded like a wooden beater. Am I right? Where can I get one?

F.A.
Lafayette, La.

A. Elvin Jones uses a Super Rock Beater *manufactured by Danmar Percussion Products, 13026 Saticoy Street, North Hollywood, CA 91605. The heater hall is made of wood. This somewhat simple accessory item has become as important to today's drummer as the weight and size of the sticks he uses.*

Q. To clean my Pearl drumset, I removed all lugs and hardware. When putting the drums back together I stripped 3 screws that hold the lugs onto the shell, and I stripped 4 lugs! It didn't seem as if I was overtightening them when they stripped. I cannot locate the parts locally and I don't want to wait 8 to 12 weeks for Pearl to ship them. Any suggestions?

B.J.
Hessmer, Louisiana

A. There are many drum shops all over the U.S. that ship parts. Some of them can be found in the MD advertisements. This might be your best bet in terms of getting new lugs and screws. From now on, you might try lubricating the screw and/or lug with Vaseline before reassembling it. Make sure the screw is properly threaded before tightening, and if it feels wrong—DON'T FORCE IT! Back off on the threads and try again.

Q. Are there any good cymbals for a budget conscious drummer?

A.S.
Flushing, New York

A. Basically, a "good" cymbal is determined by how it sounds to your *ear. Three companies that offer budget-priced cymbals are: Studio 200, Drums Unlimited, Inc., 4928 St. Elmo Ave., Bethesda, MD 20014; Camber Cymbals, 101 Horton Ave., Lynhrook, NY 11563; and Abex Cymbals, Box 1466, Union, NJ 07083. Also, many drumshops carry used cymbals and you can often find excellent buys that way. A good rule of thumb when buying cymbals is to buy the best, even if you have to tighten your belt a bit to do it.*

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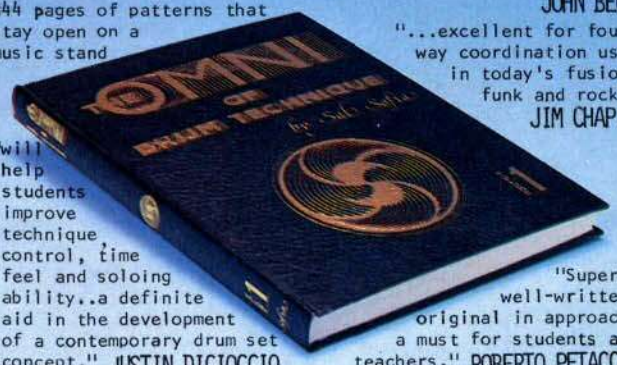

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Q. Where can I get drum mutes, and what sizes are they available in?

T.D.
London, England

A. You can write to Joe Lyons, Music Sales, 33 West 60th St., New York, NY 10023. Drum mutes are available in 12", 13", 14", 15", and 16". The adjustable bass drum mute will Jit 16- to 30-inch drums.

Q. I really enjoyed Jim Dearing's article: *Weightlifting and Drumming.* I just bought a pair of AMF-Whitely hand grips and have a few questions about them. (1) Should I use them everyday? (2) AMF recommends both regular and upside down use of the grips. Which is best for drummers? (3) Should I use both hands at the same time, or one hand at a time?

E.V.
Corydon, Ind.

A. Mr. Dearing's reply: I think that AMF-Whitely hand grips are excellent because they are both durable and adjustable. Having the option of working out with 2-6 tension springs allows for a lot of improvement. It is preferable to exercise each muscle group every other day, but if you are accustomed to drumming every day then daily exercises with grips is fine. The grips closely exercise the exact drumming muscles in the fingers, wrists and forearm. In the instructions, AMF describes two types of workouts—one in which you hold the grip closed, which will help to avoid hand cramping while drumming; and the rapid open & closing repetitions which assist with finger dexterity and strength. Both types of exercises should be performed one hand at a time. Also, try stretching fingers, wrists and forearms before and *after each workout.*

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Mitchell *continued from page 33*
your chops together. That's why I like New York, I go up to Mikell's and see all these people who work in the studios who just play for the crack of it. You play for the sheer fun of it in New York.
GH: You do a lot of work on television advertising jingles, don't you? Especially in America.
MM: Yeah, a fair amount.
GH: Could you tell us about any of your work?
MM: Let's put it this way, due to certain politics, they don't put your name to anything like that.
GH: It's all very complicated isn't it?
MM: They never said life was going to be easy. But I don't know, I'll go out on the road for awhile this year.
GH: What, with Hinckley's Heroes?
MM: No, with my own band. We've been offered a few things with the Hinckley thing but, well, we'll see how that goes. I'm not going to get into anything so that I owe the record company for the rest of my life. You've got to go out and have a hit, I mean going out on tour these days is not a very lucrative thing to do unless you've got a hit, what with PA's and lights. But there are certain gigs I would like to go out and play.
GH: Have you found that your style has changed noticeably over the years?
MM: It's according to the people you're working with. I think it's just a question of taste, be it good or bad taste. You know, as you get older there are certain things you tend to leave out. I mean, obviously the reason the people know me as a drummer is basically because of the Hendrix thing, although I'd been playing for quite a long time before that. I've always tried to just be a working drummer, as straightforward as that. In a three-piece situation, if the bass player is not playing the accents that you're hearing then you're going to try and put it there or to suggest it. Personally, I'd rather that the bass player did that. That's why I listen to all the old Motown things, because the bass player's playing all the shit and the drummer doesn't have to do anything other than lay down what's required. And if it means putting down a straight four, they do it. It's a question of having enough taste to go, "Ooh, ooh! Don't over-play."
GH: But you don't seem to be a particular fan of rock drummers on the whole?
MM: Well, maybe Louis Armstrong had it right: there's only two kinds of music, good and bad.
GH: I'm just wondering what your opinion of current rock music is and drummers in particular?
MM: I'd be interested to see in the next few years, the ones that have come up through the new wave situation or whatever you want to call it. I know a couple of young drummers who are really good. There's a young kid, Martin something, I can't remember his name, plays with a band called Resistance, an English band. A fine young drummer. He's about seventeen now, I suppose, and I'd like to think that in ten years time he'll still be playing. Some of them will be—some of them won't be. It's always been that way.
GH: If you'll pardon the pun, you seem to be saying that there's nothing to beat experience.
MM: That's one point, actually, I feel a bit sad for some of the kids in bands now, apart from the prohibitive cost of getting lights and PA systems and the rest of it. There are no Star Clubs, Hamburg, any longer and you've got to cut your eye teeth somewhere. For bands going out and starting now—what are you going to do for gigs? There's a pub circuit, but some of those kids are too young to be able to do that. There aren't some of the opportunities that existed when I started out playing and unfortunately, academically, I don't see that changing in Britain at the moment. You've got to cut your teeth somewhere, you've got to do your graft and get your chops down somewhere because the more you play the better you get. I don't pick up a pair of sticks every day and do fifteen minutes of paradiddles, but some days you think, "Yeah, I feel like it." But you need practice and you're practicing when you're playing and I will always play a lot—as long as I love it, and I do. I'm very interested in drums and the technology behind them, I mean I still use calf heads for certain things, because I just love the warmth of them.
GH: Yes, you describe yourself as a percussionist as well don't you?
MM: An apprentice. It's always going to be that way.
GH: So, what kinds of things do you use in your kit?
MM: I don't endorse any products. I stay well clear of that sort of thing. But I must admit I do collect old equipment, very very old snare drums and cymbals. Actually, I had a weird experience a few years ago in the States. It was the band Stuff, Richard Tee the keyboard player and some session people in New York, and I was listening to them. Chris Parker was playing the drums and I thought, "Bloody great band" and I think, "Christ, that cymbal that the guy's got sounds really great," and I don't know the drummer so I talked to him at the end of the set and I said, "Very nice, eh, great cymbal, where did you get that?" He said, "You should know, it's one of your old ones that you sold." I said, "What?" because that's one thing I never do, I never sell cymbals. And I've been very lucky so far, but anyway I'd had one lot of cymbals ripped off about two years before and this was one of them, and I kind of recognized it—I mean I went, "Ah ah, sounds like a good cymbal." Well, luckily it was being played by a very good player so I didn't really mind. I still go out and look around second-hand shops and things like that and see what I can find.
GH: You seem to be very attached to your individual instruments. Do you carry them around with you from session to session, or select particular ones for particular occasions?
MM: It's very difficult with sessions, depending who it's for and the section and also the room. Carrying cymbals around can get very awkward, but I try to do it and I try to carry my own mic's around as well, but that's a personal thing. I also carry my own headphones around in a little Samsonite case because I find I'm allergic to some studio headphones. Yeah, there are certains things that are particular to me. I think miking is a very personal thing for drummers, that's what really gives you your sound, regardless of the room. Especially in America, where there's a studio kit, say a house kit, and the drumstool might still be warm from Bernard Purdie and, my God, he does sweat. Well, I leave the tuning the same but I think it's down to you to choose your mic placement and your cymbals. I mean, no one's looking for great compliments, but the biggest compliment that anyone's looking for really whatever kind of musician you are, is for somebody to be listening to a record and say, "That's so-and-so playing on that," or, "That might be so-and-so playing on that," or, "It's someone copying so-and-so." It's having an identity stamp which I must admit I'd like to think I had. I mean, when I hear Steely Dan I go, "Hmm, yeah, a lot of thought went into that." I mean I think its great, there's Victor Feldman doing a lot of their stuff and he's quite an elderly man now. God, I wish I'd seen the bottom half of what he knows.

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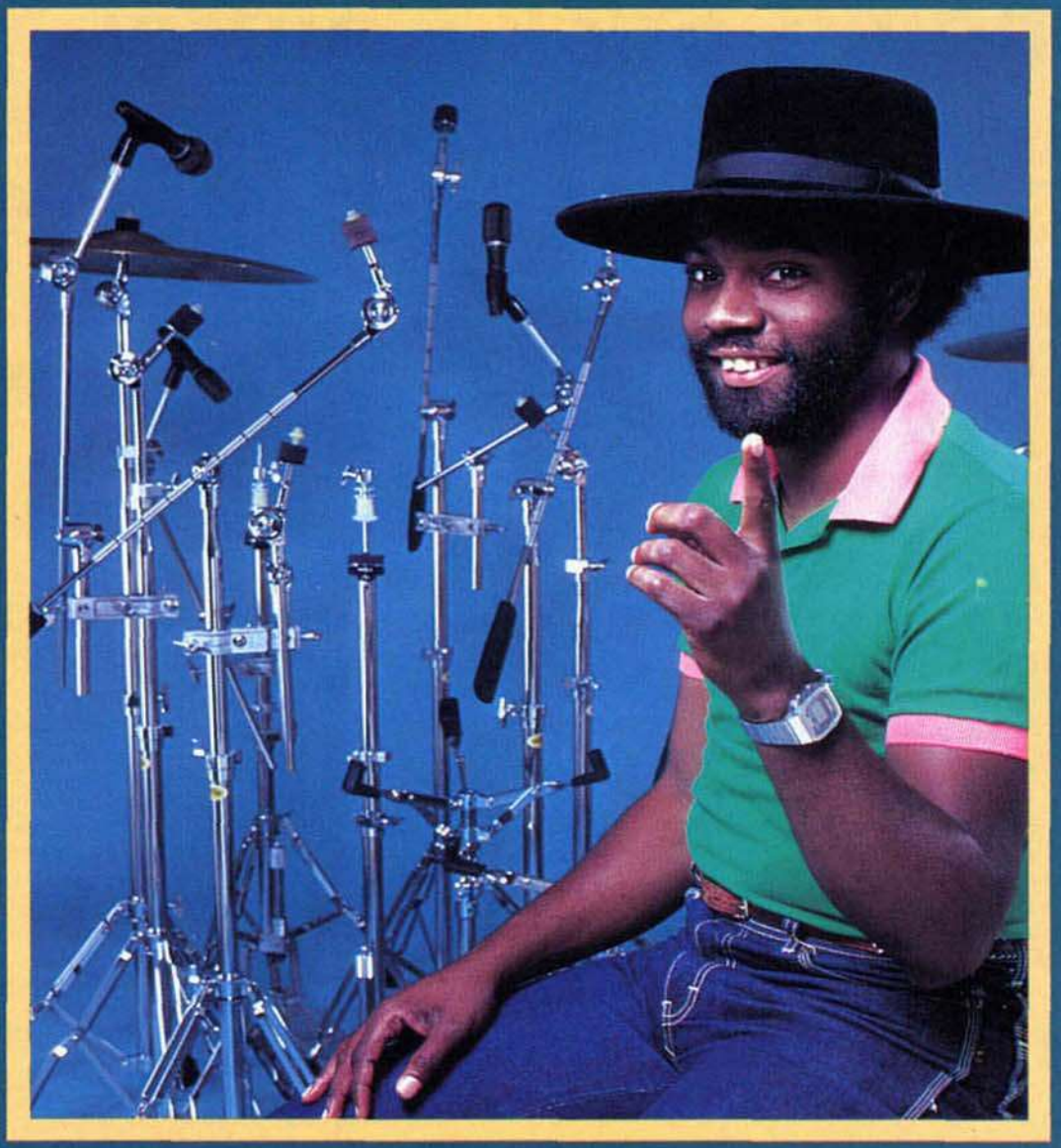

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Extending *Stick Control*

by Ray Fransen

Stick Control by George L. Stone is perhaps the most widely accepted text on "pure" technique for snare drum. However, many drum set players of very high caliber have also mentioned this book as a constant study source. Although any good method book can be expanded upon, the *Stick Control* book lends itself particularly well towards this end, due in part to the relatively simple rhythmic content. Very often the more graphic a text, the more difficult it is to apply many variations. Without leeway for variations it becomes difficult to draw something "personal" out of a book and it's these personal excursions into material that help us to develop style. Very highly acclaimed teachers such as Alan Dawson, have developed extensive uses for this book geared towards developing both the player as an individual and his four-way coordination.

The following outline should help spark some ideas about the creative uses that can be made of this book. All suggestions will work with the first three pages and most will sound effective with the entire book. *The categories are broken down according to the number ofpitches used.* These are a result of my own experiences and are not intended to be the final word on the book. Look at them as a point of departure. Remember to repeat the exercises to the point where you can really *hear* them and not merely *execute* them. Great credit and appreciation goes to those whom I "borrowed" from. They are indicated appropriately. Good luck!

Using One Pitch

A) Just as presented by Stone (This is a "must.")
B) Accent all R parts.
C) Accent all L parts.
D) Accent consecutive downbeats.
E) Accent consecutive upbeats.
F) Accent in random patterns of your choice. (Note: More extensive use of accents can be found in Stone's *Accents and Rebounds.)*
G) Play each exercise on pp. 5-7 in sequence but add 2 bars of quarter notes (4 rights and 4 lefts). Repeat and add 2 bars of eighths (8 rights and 8 lefts). Make the additions after each numbered exercise. This is similar to a method used by Alan Dawson.

Using Two Pitches

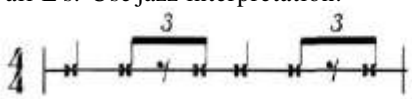
A) Each hand on a different drum.
B) Alternate left hand part between two drums.
C) Alternate right hand part between two drums.
D) Bass taps quarters while printed part is played on snare.
E) Hi-hat taps quarters while printed part is played on snare.
F) Bass plays right part while left parts are played on snare.
G) Bass plays L parts while hands alternate the R part on the snare. This is also an Alan Dawson method.
H) Play as above but substitute alternated flams for all R's.

Using Three Pitches

A) Bass plays straight four; hi-hat on 2 and 4; printed part on snare.
B) Bass plays;

hi-hat plays 2 and 4; printed part on snare. This will produce a Latin feel.

C) Add accents to the above.
D) Play as letter H of previous category but use right hand on a tom-tom.
E) As above but use left hand on a different tom-tom.
F) For fusion or funk styles play as letter H in previous category but use right hand on hi-hat.
G) As above but use left hand on hi-hat.
H) Experiment with open hi-hat sounds on letters F and G.
I) Play straight four on bass; play R part on hi-hat and L part on snare.
J) All R parts with right hand on hi-hat; bass plays R part also; L part on snare with left hand. Try combining several consecutive patterns in this style.
K.) For jazz style play jazz cymbal rhythm with right hand while playing printed pattern with bass on all R's and left hand on all L's. Use jazz interpretation.



L) Play bass in Latin style while doing written sticking on two different drums.

M) Do as letter H of previous category but use two different drums on hand parts. These can be used as the basis for solo improvisations.
N) To produce jazz variations try letter H of section II with right hand on cymbal. Use jazz interpretation and intersperse this with some straight jazz time.
O) As letter N above but substitute foot operated hi-hat for L part.

Using Four or More Sounds

A) Try using two drums on first measure and two different drums on the second measure.
B) Add hi-hat (with foot) on 2 and 4 or on straight four to any three pitch pattern lacking hi-hat.
C) For a challenge to four part coordination play single R's on one drum; single L's on another drum; double R's on a third drum; double L's on a fourth drum; triple R's on bass drum; and triple L's on hi-hat (with foot).
D) Starting on the snare drum move each R around the set clockwise (each tap on a different drum). Reverse right hand motion.
E) Starting on floor tom move all L's counter-clockwise, one tap per drum. Reverse left hand motion. These two variations are similar to Marvin Dahlgren's *Drum Set Control Book.*

NOTE: Following these guidelines through the flam section of the book can be very involved but also stimulating to one's creativity. Remember: the goal should be to develop personal creativity through unorthodox approaches to relatively common material. Always listen carefully as you play (tape it, if necessary). Try to produce musical ideas and not mere licks. *Left handers should reverse instructions accordingly.* Good luck!

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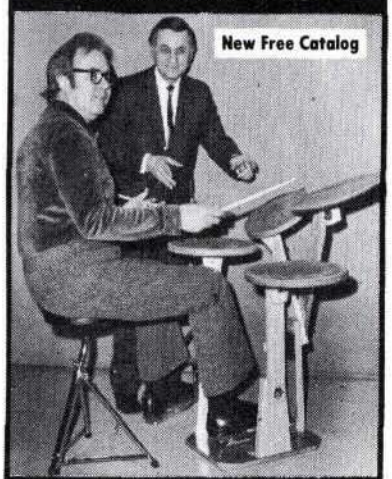

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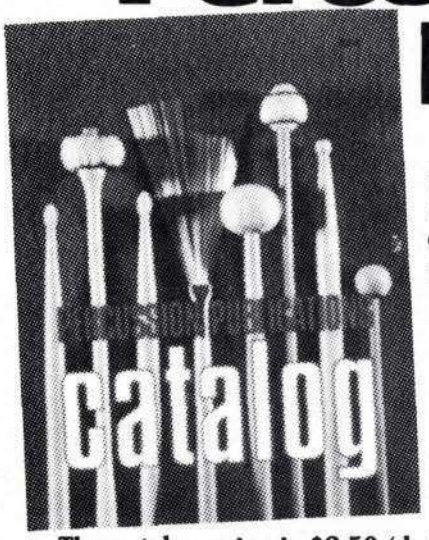

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Ringo *continued from page 58*

England while playing on some sessions for Harry, and said, "Why don't we do some sessions while we're in Nashville?" Then he called back saying, "Well, why don't you leave Nashville and fly down to L.A. and we'll do some sessions there?" So I figured I'd make two weeks out of it and that's how the *Ringo* album came about. I came into L.A. just to do the album and it just happened that John had flown into L.A. and George was in L.A. I was making an album, and we're all friends even if we had split up, so I said, "Have you got any songs, boys?" And John said, "Yeah, I've got a song," so I said, "Well, come and play." So he came down, and I asked George if he had one and he came down, and then I called Paul in England and said, "You can't be left out of this," like it was the big deal of his life, so we came to England and did the track. That's how that came about. It was all accidental—not planned.

RF: How did you feel, suddenly becoming the focal point of a project in an album that revolved around you?

RS: It was really good. Before that, we had had the two singles, which George had produced, "It Don't Come Easy" and "Back off Boogaloo" which were number one. I had written them and George finished them. So that was exciting and I was getting excited about the business again as a solo career, so I was back in the music trade as a solo. It just took time for me to get used to the idea because I had never been a solo artist. I had always been in a band, since drummers are usually in the band.

RF: Were drums any less exciting to you at that point?

RS: No. Drums have never been less exciting. Early on, I was playing with George, which helped because he's a fine player and a fine producer. And we did the *Ringo* album and John was there. Then I was playing with Keltner.

RF: How did that come about?

RS: That came from Bangla Desh. When we did the Bangla Desh show, it was the first time I met Jim. We rehearsed the whole show for 3 hours and that's all. and we met and became friends. With Jim, there was no competition. We both knew we could play and I've played with other drummers where it gets into competition. What's anyone trying to prove? But there's no competition with him. We were complementing each other, and then I'd do sessions with other drummers and there would be this terrible conflict.

RF: Did you ever work with another drummer during the Beatles?

RS: No. We overdubbed. We never had two kits. So I found that with Jim, he's the most relaxing drummer to play with and we used to listen to each other and

understand each other's playing. We got on really well as human beings and as players. I've worked with other drummers where we never got on as human beings or players, or with some drummers where it was fine as human beings, but don't put us in the same room because it just doesn't work. So when I came to do the *Ringo* album, Jim and I played on it, and the second album we just sort of formed a team, Thunder and Lightning.

RF: I had never heard that before.

RS: Well, that's just our nickname.

RF: When you play with Jim on a session, how do you work together?

RS: We've found out how not to get in each other's way. You see, a drummer has only one chance. You can't spread a chord or anything, you just get one hit. So when we're both rocking, we have to listen to each other, besides the band and to ourselves keeping time or whatever. Jim and I have done a lot of flams when two beats don't quite match up.

RF: Flams? So, you *do* know those words! You just *play* dumb.

RS: We've done a few flams, folks, but overall, it's like one drummer because we're really good together and if he does a fill, it's totally different from mine. He sort of hangs around until I do mine and then sometimes we both get crazy at the same time and do them together, and that works too. We just did a few tracks where we both take the breaks at the same time, and with different styles, it's really interesting.

RF: Who was that for?

RS: Me. We did one track where we both took the breaks at the same time all the time.

RF: Is that, "Can't Fight Lightning"?

RS: Well, it's not going to be called that anymore, if it ever comes out. It'll come out of course, but we don't know when.

RF: Was the film business ever really a competitor in your life?

RS: No. You see, I believe you can do several things in life. You can play and you can sing and act. I think it's all part of the one. When you're playing, you're sort of acting out the part of the song anyway. That's how I play. My fills are acting to make the overall picture. It's just beats coming through a color like a canvas, so you put the colors in where you think in acting, and it all seems like one trade to me. I don't see why you couldn't do both or three of them—singing, playing, dancing, acting, or designing furniture, or dig gardens or plant roses.

RF: Of course, the media felt as soon as you did a movie that you had left music.

RS: Well, that's just what they say. But if I had to choose one thing in my life, it would always be the kit. There's still so much joy that comes out of playing. I'd hate it to ever get down to that, really, with only one choice in life, but if it did, it would be just playing drums.

RF: Are you still with Ludwig?

RS: Yeah.

RF: How many kits do you have?

RS: Three. And then I had a kit built. I'm always trying to get things deeper and bigger. If you listen to the early records, you don't hear the drums anyway. They just weren't ready to mike up kits, so if you listen to "Please, Please Me," and all that, you can't hear the drums. So I went crazy one day and called Ludwig and said, "I'd like you to make me this kit." The dimensions were ridiculous—a 24" snare drum; 34" bass drum. It was a kit built for a nine-foot man, and what I didn't realize was that once I put my legs around the snare, I couldn't reach the bass pedal. *[Laughs loudly]* So I used to just use that for overdubbing snare, but I just wanted the depth and I thought the size would give me depth. But I didn't think that these little legs and arms would not be able to reach across the snare drum once it was in front of me. So we never actually used that kit. That was the giant kit. And I also think that was a throw back from using the mini-kit in the early Beatles.

RF: Do you remember those dimensions at all?

RS: No, I don't. We had the mini-kit for touring and the first studio days and then I got a regular kit for the studio. Then I got the wood kit with the calf heads, which I've used on every session since 1968.

RF: What kind of cymbals do you use?

RS: Avedis. I still love Avedis. It's a personal choice, but I feel Avedis is the best cymbal—an old Avedis. I love old cymbals. If anyone has any real old cymbals, send them to Ringo. I also bought an old kit. These friends of ours used to look after Jim's kit, my kit, Hal Blaine's, and a lot of drummers, and they found this old kit built in 1920 for the Ice Follies. It had all these heating elements in it because the condensation would make the skins warp and get too slack, so to keep it constant, it had all these heating elements, which I had taken out. The kit itself, the five drums, is okay, but they have one tom which is a pure magic drum. It's a steel-bottomed floor tom. It's like a mini-timp and it's against all the laws of life that a steel-bottomed drum can be so deep, because steel is so high. It's a wood shell, but has a steel bottom and I don't know how it does it, but it's deeper than any tom I've ever used. I used to have it set up here and it had all these very old calf skins on it. It has a beautiful sound. The snare has 24 tension rods, which is quite a lot, although I don't know how many they have these days. I was never technically involved with the drums; never went to the drummer's conventions and things

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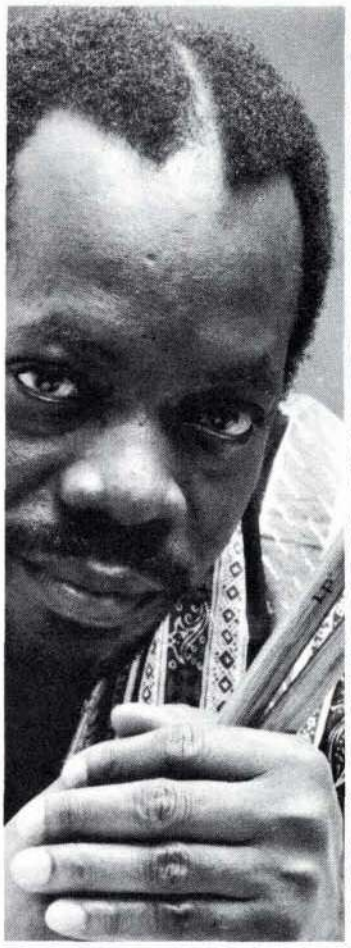
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Ringo *continued from page 67*

like that. And tuning—I only tune to the tone I like, never to notes. Some drummers will tune this to E and actually tune them like a piano. That was never my way of playing. I'd tune them just to feel the depth. If it felt good, that's all I ever did.

RF: You were using double-headed drums when a lot of the '60s drummers preferred the ring of the single-headed drums. Was that your choice or George Martin's?

RS: I always made the choice. What we'd do in the studio is, I would get the sound on the kit. Anyone who has been into a studio knows that the sound on the kit, once it's gone down the wires and through the board, changes radically. So we'd try to compromise between the sound we'd want and the sound that would sound good electronically reproduced on tape and record. You have so many problems sometimes with a kit, or with any instrument, getting it down the wires sounding good. So we'd always have that to work on and we'd always work first to get a good drum sound, because it's not easy. I'd have to do that. I mean, no one could tell me how. I'd tune them first and then they'd do some takes. Then, although it was sounding great down in the studio, when it's coming through the wires, if it was a bit tighter or needed a bit more cloth on them, I'd adjust them. I used to cover them in cloths to make them dead and deep. But you have to make some sort of compromise. That's why in '68 I only used the one kit in studios because it was perfect for me and the studio. I would set the kit up and there's nothing they had to do, bar mike it up. We never had any hassels with that kit.

RF: You mentioned that the miking changed through the years. How so?

RS: I go to sessions now and they put 13 mic's on you. There used to be a couple of overheads, a bass drum and a snare mic. Now it drives me crazy sometimes. They're miking the hi-hat, top and bottom; the snare, top and bottom; the bass drum; and each tom has a couple. You get surrounded, and it's silly sometimes because someone takes the kit down and sets it up and then they mike it up and I get behind there and there's no chance on earth that I could hit a drum because of the mic's. So I push the mic's away and get the kit ready for them and *then* they mike it up. If you let them, the technicians sometimes think they're more important than the players, and you have to say, "But I have to hit them and if I come to smash the cymbal and your mic is in the way, you won't get the sound. I'll be hitting the mic stand." So you have that to deal with. But in the old days, there were four at the most. But you see, we weren't looking for too much separation because the drums were going on one track anyway. Now they put me on five tracks so they want all that separation. It's just electronic tricks where they want to be able to put you all over a spread. I don't mind a little spread, but sometimes they spread you out too much where, looking at your speakers, your floor tom is on the extreme right of the stereo, and the snare and hi-hat on the extreme left, the toms all in the middle. I always fight to close them up. A kit with that much spread sounds shitty.

RF: How many toms do you have?

RS: Three. Well, I used to only have two toms, but since about '66 I've had three toms, a bass drum and snare. I went through the madness of trying the double bass drum and I never got that together because I rely on the hi-hat a lot.

RF: Did you ever play the double bass on any of the recordings?

RS: No. We just tried it and I got rid of it because all I was doing was exactly what I would have done on the hi-hat, so it was just holding the beat.

RF: What other kinds of things did you experiment with?

RS: George (Martin) thought it would be nice to get me all these drums. In those days it was called the Hal Blaine kit, and it went from a bongo to a big deep tom, so there were about nine toms in a big row around me. But if we came to a fill or a break, by the time I wondered which one to hit, the break was over. So I thought I'd better get rid of them, too. Even five toms are too many. I wanted to get back to just snare drum and bass drum. You know, it's just moments you go through. Years and years ago, in the '50s, and I'll always remember it, I went to see this old New Orleans traditional jazz band called George Lewis. They were all 90 years old and had an upright bass and this 3'9" guy playing on it, jumping up to reach the notes, and the drummer just had a snare and bass drum. Every time he went to do a tom thing, where we'd naturally use a tom-tom, he just leapt onto the kit and did it on the bass drum with sticks and his beater. He'd do any sort of Gene Krupa fill on his bass drum and it blew me away. I mean, that is the full-on use of drums because as a matter of fact, the rest is frills. We only need two drums. That's as basic as you can get. So I went through a period of wanting to be basic.

RF: Are there recordings of you being basic?

RS: There's "Back Off Boogaloo," where it's just a snare drum and bass drum. There's, whatever that Beatle track was we did on the roof. *[Hums a few bars]*

RF: "Get Back."

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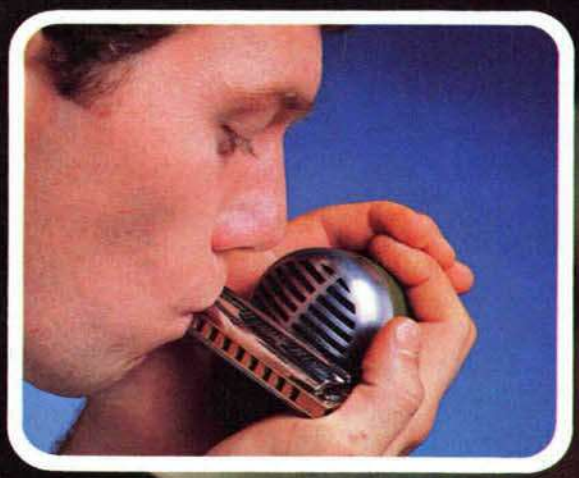

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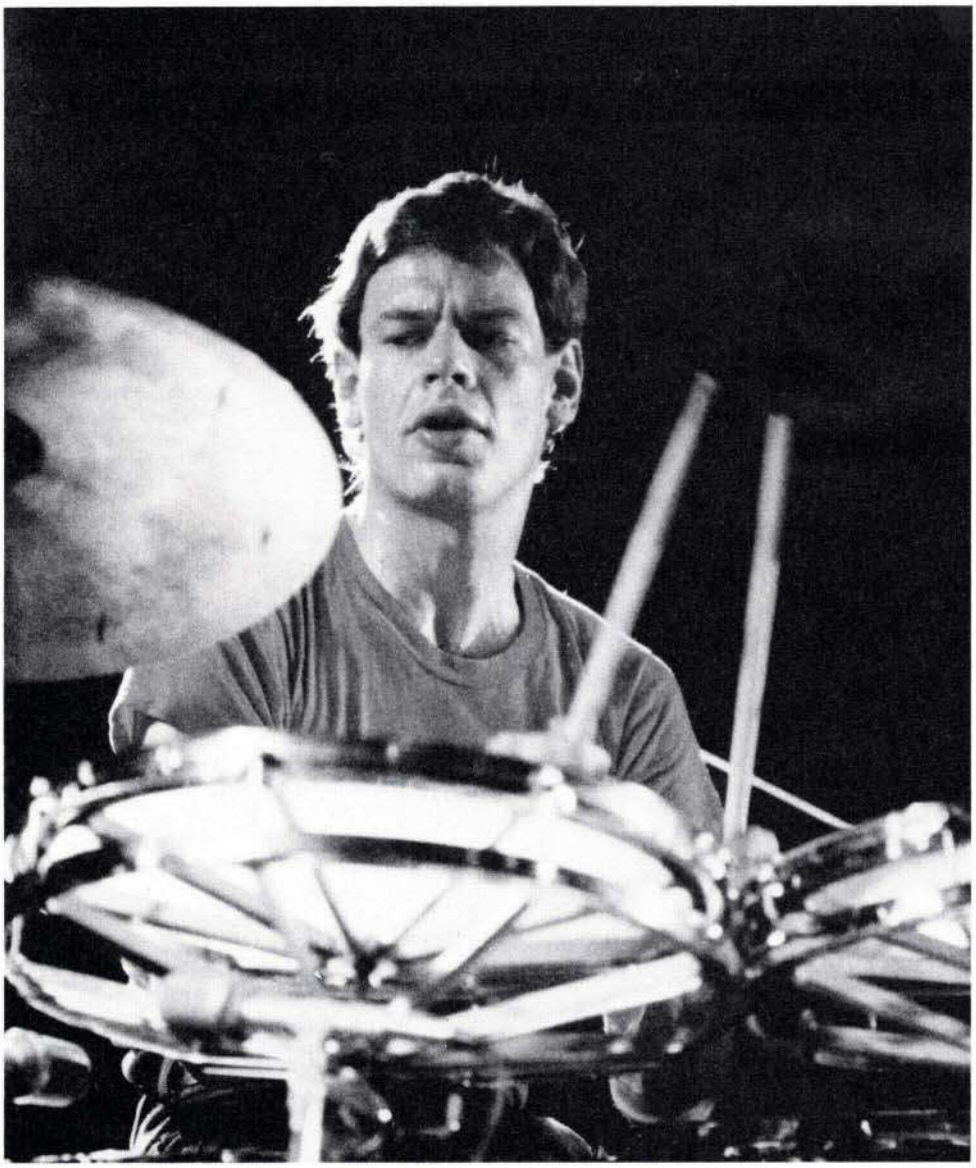

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Club Scene *continued from page 48*

as the evening presses. And since the audience is a parr of the gradual process, they can handle it. But if your solo is placed early in the evening, the ears of the audience are still fairly sensitive. I would caution against much cymbal crash work, except as brief punctuations. Machine-gun rim shots are also dangerous. You can rely more on technique and less on power in the earlier sets, so use that to your advantage.

3) *Don't Overplay:* This is the cardinal rule expounded by every major drummer who has ever given advice about soloing. But I mean it here in a slightly different sense. What I mean is. in any solo, but especially in a *Show Solo* where (hopefully) all eyes are on you. you should be at your best. This is not the time to be experimenting, or reaching for that "not-quite-yet-perfect" pattern. There's nothing that will burst the bubble of excitement you've created as fast as a missed riff, or a dropped stick. Temper your musical ambition, and keep your *purpose* in mind. You are here to manipulate your audience, and you can't do that unless you have 100% capability to play everything you intend to play.

4) *Select a good musical vehicle:* It is important for you and your bandleader to select a tune with a tempo and feel in which you work well, and can be creative. For a *Visual/Show Solo,* a faster, funkier tune usually works best for me. Sometimes a jazz-waltz or Latin tune is good for *Show Solos.* The key is for you to be comfortable and fluid in whatever style is chosen. For the *Dance/Rhythmic Solo,* obviously a good dance tempo is important, but the tune should have a good fundamental rhythmic base for you to work from.

Arrangement of the tune is also important. I feel it is most effective (and only fair) if the band returns only briefly to put a musical "finish" on the solo. The song should not extend another chorus, because it diminishes the feature status of the solo. After all, the drummer generally gets only one solo a night, versus several for the other instrumentalists. Give the drummer his due, and don't play on so that the audience has time to forget the solo before the tune is over.

The Dance/Rhythmic Solo

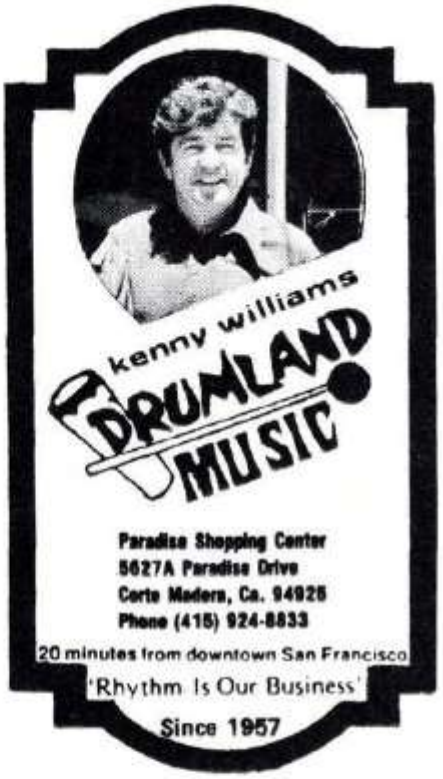
This is the solo played later in the evening, for the benefit of a crowd that's already dancing and into your music. The *purpose* of the solo is to capitalize on the excitement that has already been generated, and often to act as a finale to a particular set, or sometimes the entire evening. Your responsibility here is slightly different, and your approach should reflect that difference. You want to keep them moving and keep them with you. So you should concentrate on rhythmic patterns that they can easily lock into, and not go for a wide variety of technique-oriented riffs. The absolute rule is: *Stay In Tempo!* This is not the time for a free-form solo. And I suggest that your dynamic range be more limited. Remember, you're at the end of a set. Their ears are accustomed to a fairly high volume level, and you want to keep them motivated. If you drop the volume *loo* low. you run the risk of losing intensity: of losing that "drive" that is so critical. I have always believed that when you want to move a crowd, the way to do it is with simple, repetitive tom-tom patterns. We all react instinctively to the 'jungle drums" effect, and you need only listen to successful drum-oriented songs to illustrate this: Krupa's "Sing. Sing. Sing." "Wipeout." "In-A-Gadda-Da-Vida." and the Afro/Latin rhythms of Santana's percussion section on "Soul Sacrifice." I don't cite these as monumental examples of drum technique, but as highly successful examples of physical motivation through rhythm.

It is pood to achieve a contrast in sound within these patterns, so perhaps you could establish a theme on the toms, then vary it over to the snare, or play on closed hi-hats. In a *Dance Solo,* you need not be so concerned with the visual element, in favor of pursuing the musical motivation. I've found that the use of open stickings, rests, and placement of musical space achieves more in this application than a very busy solo with blazing fills. Once again, there are some cautions I would suggest

1) *Watch the audience like a hawk:* This is where your talent really comes into play. You simply cannot allow yourself to be absorbed 100% into what you're playing, and forget to pay attention to your audience. We're assuming that they're up and moving to your solo. You want to keep them that way. You must be aware if what you're playing is motivating them. If it doesn't seem to be, change it—*-fast!* Watch to see if any couples are leaving the floor, shaking their heads. It usually means that they couldn't dance to what you were doing. That often happens because tempo was not maintained: other times it's because the drummer got too busy and left out the fundamental drive. Sometimes this happens en masse, usually if the solo has gone on too long. If any of these should happen to you, learn from it. and make the next solo work more effectively.

2) *Take your length cue from the audience:* Happily, this usually occurs naturally. There is a sort of energy feedback from an audience that can sustain a soloing drummer. If they're clapping along, and shouting "Go. Go. Go" then you find yourself charged with adrenalin and able to play enthusiastically for a substantial length of time. On the other hand, if the crowd is simply absorbing the energy you're putting out without returning any of it to you. you'll find yourself tiring very quickly. When this occurs, let it be an indication to you and keep the solo short. Prolonging it will be fruitless, since you won't be playing at your best and the audience will not be receiving it in the most positive manner.

There are of course those glorious and rare occasions when a dancing audience will come to a standstill, grouped around the stage and cheering you on. This is where you can really give it your best shot. You know they're with you and paying attention, so now you can switch over and throw in some of the *Show Solo* licks, along with the visual elements. I've found that in this situation the energy given back to me by the audience is almost limitless, and the only danger I face is running out of ideas. I just don't seem to ever run out of steam. I repeat, these occasions are rare, but when they do happen, they seem to make it all worthwhile. Remember, the key to a successful solo, at any point in the evening, is keeping your *purpose* in mind. You'll feel better about the solo yourself, and you'll maximize its impact on your audience.



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Ringo *continued from page 68*

RS: I knew we'd get to it somehow. That was basic, so that's when I started the basic period and then came back to being basic four years ago. You go through changes, you know. We tried all the toms, we tried the double bass drum, I tried getting back to just the snare and bass drum, then back to the toms, then back to the snare again. In the end, I wish—well, not wish, because if I wished it, I could do it—to just use a snare drum. Nothing else. So I have this fantasy of doing some of that, which I'll get around to one day.

RF: How many cymbals do you use?

RS: Only two: a crash and ride and the hi-hat. I never had a great amount of cymbals around me either, because there's very little stuff where I play top cymbals through a whole track. If you listen, it's mainly hi-hat. The hi-hat is most important to me, and they're Avedistoo.

RF: Are there specific recordings you are particularly proud of?

RS: There's different styles, though it's the one attitude. I still think the finest stuff I did was on "Rain." "Rain" is, to me, my all-time favorite drum track.

RF: Why?

RS: Because of what I did; wherever my head was at the time. It is a vague departure for me. And *Abbey Road,* and there's lots of things in between; bits here and bits there. "Get a Woman," B. B. King, I felt I played some real solid drums on that. "A Day in the Life," I felt the drums were as colorful as the song and the guitars. There's one, "It's been a long time . . ." ["Wait"] That has really fine tom-tom work on it. It's fine on everything, really, but some of them knock me out. And it took me awhile to listen to Beatle records without going through the emotions of the day; how we felt, what was going on, who was saying hello to who. After we broke up, it took me a couple of years to really listen. You know, you'd make the record and really enjoy making it and when it was finished, you'd enjoy listening to it in the studio and enjoy having it at home as a piece of plastic in a sleeve, but then I would never play them again. Then only in the last six or seven years, could I listen to them as tracks. And you can also look back and see the stages you were going through or you went through.

RF: What about highlights, as far as playing, or personal?

RS: There's too many. Well, there's high and high. How high do you want to get? You know what I'm saying? As an act, which we were, the Palladium or the Ed Sullivan Show, because they were definite moves in a career. I always thought, though we played music, we still wanted to be the biggest band in the world. Not that we knew it would be a monster, but we knew we were aiming somewhere and the only degree of saying it is popularity. And we did become the most

continued on page 74

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Drum Thrones *continued from page 21*

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(Acknowledgment: I'd like to thank Mike Tapogna and Frank Uberti, of the Guitar Center, *and Dave Chapman and Danny Barnes of* Apex Music *in San Diego for their help in my comparison survey. I'd also like to thank the drum companies who provided the photos).*

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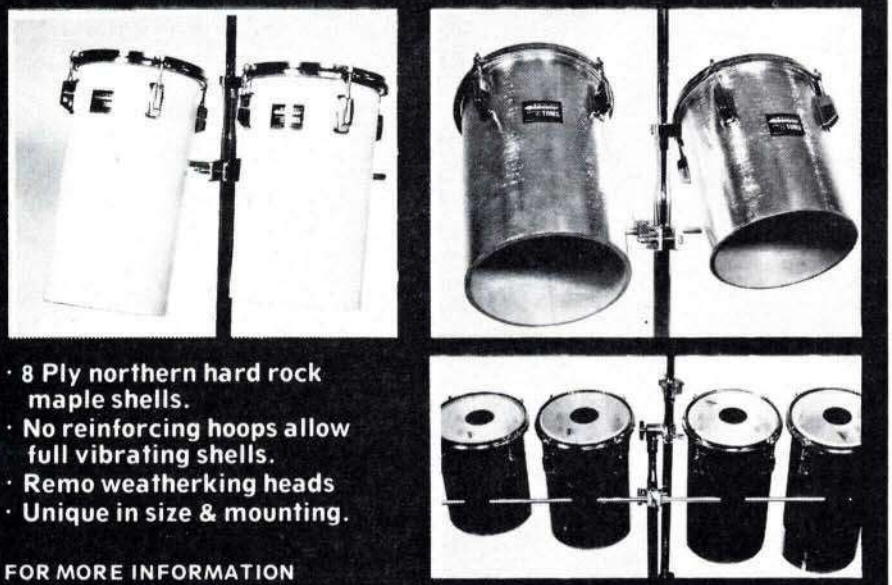
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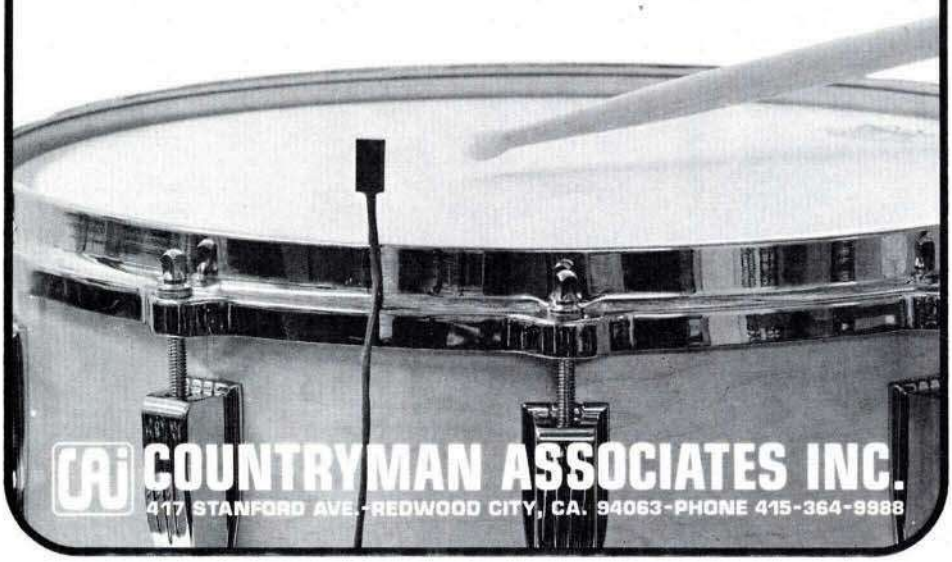
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Ringo *continued from page 72*

popular group on earth, so there's all those moves. But like the "Rain" session where something just comes out of the hag; that just arrives; that's exciting. It's not a conscious thing—it just happens and some sessions can get exciting. Musically, sometimes you would he blown away with what came out, hut not every time. Other times you did the best you could and if it worked, great. But sometimes a lot of magic, *a lot* of magic, just came out of the blue and it comes out for everybody. To play with three other people, any other people, when it works is when everyone is hitting it together, no one is racing, no one's dragging, the song is good or the track is good and the music is good, and you're all just hitting it together. If you're not a musician. I don't know if you'll understand that, when just three, four, ten of you, a hundred-piece orchestra, hit it together for as much time as you can (because there's very few times it goes through the whole track, never mind the whole album), there's a magic in that that is unexplainable. I can't explain what I get from that. It's getting high for me. Just a pure musical high.

RF: How does someone maintain his perspective on being a human being when the world has made him larger than life?

RS: I think you're horn with it. Also, at certain periods. I did go over the edge and believe the myth, but I had three great friends who told me, "You're bullshitting yourself."

RF: But weren't they going over the edge as well?

RS: Yes. but they had three friends too, to tell them they're bullshitting themselves. It's not that we actually all did it at once.

RF: You play piano as well, don't you?

RS: I play a couple of chords. I write the songs on piano and guitar but it all has to come together, melody and some of the words, because that's how I write. If I get the melody, an idea, then I sort of sing 50 verses and have more typed up and pick the ones that work, because I just say anything that comes into my head. It's not that I work songs out.

RF: What other instruments do you play besides piano and guitar?

RS: Well, I wouldn't say I play piano or guitar.

RF: Okay, a few chords of each.

RS: And that's all.

RF: And percussion.

RS: Oh yeah, but I can't really play congas or bongos. They're hand drums and I need the sticks. I mean, I can play. I can hit them and play within the structure of the song, but I'm not a conga player, by any means. You need Ray Cooper for that. Congas and bongos are like the violin. They're as far apart from the drums as a violin to me. The drums

are my instrument and you hold things to hit them with, and the hand instruments, like the congas and a violin, are both equally as strange, though I can pass easier as a conga player than a violinist.

RF: What kind of sticks do you use?

RS: I used to use my own Ringo Starr sticks put out by Dallas Arbitor in England, but now I use any sticks. They have to be medium weight, wooden tips. I don't like the plastic tips because they tend to fly off. I tried to use the fiberglass sticks, but they're too heavy and they don't have, not the bendability, but wood has something. You're holding a piece of nature and trying to hit a piece of nature, though I know for all you vegetarians out there, it is cowhide. But I'm trying to get it down to wood and skin. It's very important to me; not plastic and metal.

RF: You're still using the calf skins?

RS: Yeah, I still do. It seems the natural make-up of the instrument to me, and feels better than plastic heads, fiberglass sticks, and steel shells. It goes against the nature of the instrument to me. I play it primitive and I like the instrument to be primitive.

RF: So you use the calf skins on the bottoms as well.

RS: Yeah, although it depends. Sometimes when we break a skin or two, we have to use the plastic one right away, because you can't just shove a calf skin on. It does take a lot of work to get the calf heads sounding good.

RF: Do you do all that in the studio?

RS: Yes. Usually I have a kit in the house. You just came round on the wrong day. Not that I play with them too much. I like to have a kit in the house for children, because all kids like the drums because of the power and the noise, if they're allowed in the house, where I was never allowed to make so much noise. I think it's a throwback to that also. In the summer, I used to give kids lessons. I only ever give them one lesson, and if they show no aptitude for that, it's pointless anyway.

RF: How do you teach them?

RS: All you show them is the basic bass drum, snare drum, hi-hat, the basic 4/4. and if they can grasp that after awhile (because no one can do it right away), then they can go on to play. But if they can't get that basic rudiment, as it were, then you might as well forget it because no matter how much they try, if you can't work out two feet and two hands, you'll never play anyway.

RF: Are you teaching Barbara's children?

RS: When we had the kit here, I showed them, and even Barbara, and they got off on it and it lasted for awhile. Because the kit was here, they'd get on it, and they liked the power of it and kids come around and they liked to hit them, but it's like everything. If they're just hitting them, that's fine for awhile. But if you can show them, "Imagine if you could do this . . ." that's actually working and they get more excited. Then there's like a goal for them. But I don't mind, they can go back to just bashing them if that's the pleasure they get. But my son, Zak, has been in a band for two years in England. I only gave him one lesson- the basic "boom chick"—and I let him do that. I had the kit in the studio in England at the time, because I had a studio at the house, and the next week, I said, "Okay, how are you doing?" He was 10 at the time and we went in and he played "boom chick." So I thought I'd show him sort of a move which was "boom boom chick, boom chick," and he says, "I can do that." So I said, "Fine, you're on your own." He's more dedicated as a drummer because he did play three hours a day for years. The drums are his life. Now Jason also plays, my second son, and his style is so different. He plays like he's 95 years old in a blues band. He's like an old blues player; a totally different way of playing, but he has a problem. He doesn't like to play in front of anybody.

RF: That would be a problem.

RS: So he'll probably go on with a mask, which wouldn't be bad either, if he ends up as a drummer. I don't know. But for Zak, that's all he wants, and that's all I wanted to be, although I had to do other things to survive. I knew I'd always be a drummer, and if it hadn't happened that I joined several groups and ended up in the Beatles, I think I would still be a drummer, still bumming me way around the world with the kit. But that may have forced me to get a job, I don't know.

RF: Do you have any advice to give to young drummers?

RS: I think if you listen to our chat, there's no real advice bar getting out there and playing. That's all I ever did. I can give good or bad advice, which is: you take a tutor, listen to records—you can do all that, which is something I didn't do, but there's really no advice, bar playing. That's it. It's all down to you've got to play. You can go to all the

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by Roy Burns

Overcoming the "Horribles"

Imagine yourself playing in a club and having a really good time. It's one of those nights when the group is clicking and the audience is really with you. Suddenly, you notice a very famous drummer in the audience, watching and listening to you. A moment ago everything was great. Now your hands are sweating, your heart is beating faster and you're having trouble breathing. At this point you may even have difficulty remembering what song you're playing. This is a classic case of the "horribles."

Young drummers react to this situation in a variety of ways. One drummer I knew would stop playing, take the pedal off the bass drum, and loudly proclaim that it was broken. Then he'd leave the stage to presumably fix the foot pedal. Other guys simply become paralyzed. Their arms and hands will suddenly not move. It's much the same feeling as when you are dreaming. You want to move, nothing is holding you back, but you can't move.

The over-eager type of drummer who thinks he is hot stuff will begin to hit everything on the drumset. All at once, this guy is playing solos and fills in the arrangement that were never there before. Naturally, the other guys in the band can't imagine what's happening. Everything was fine and their drummer just went crazy. This approach usually spells disaster for everyone, including the drummer. More than likely he will miss some breaks, make mistakes and make a fool of himself by overplaying and trying too hard to be impressive.

Then there is the drummer who becomes inhibited, but doesn't exactly panic. He just begins to hold back. He plays with less punch and less enthusiasm. He plays defensively. He stops trying to play well and just wants to avoid making a mistake. This is a safe approach, but the other members of the band may feel sort of let-down. They may even turn to the drummer as if to say, "Come on, let's go!"

Then there is the drummer who has practiced a lot and wants to show the famous drummer in the audience that he has developed great technique. A good example of this approach is to begin to play extra patterns to show off his left hand or bass drum technique. These "show-off" type patterns usually don't fit with any form of music known to man. The tempo and the feel usually suffer greatly. Here are some ideas and attitudes to remember that will help you through this type of situation.

1) *Concentrate on the music.* If you're worrying about someone in the audience, your attention is in the wrong place. Give your attention to your buddies on stage. Concentrate on playing well together.

2) *Most famous players do not want to put anyone down.* They know how tough the music business is because they've been through it. There are some very insecure famous players, but as a general rule, most of them are sympathetic to what you're going through.

3) *Most famous players do not want to make you nervous.* They usually are hoping that you play well. This is more fun for everybody.

4) If *someone famous is watching, play the way you normally play.* Don't try new, far out breaks that might not work. Play with enthusiasm, but don't hope for a miracle in an effort to impress someone. Just play your best.

5) *Don't take the situation too seriously.* One night, good or bad, will not make or break your entire career. Just give it your best shot.

6) *Ask yourself, "What can I learn from this experience?"* Learning to play under pressure is an important part of everyone's career. Thinking of the pressure as a learning experience helps to calm the butterflies in your stomach.

7) *Ask yourself, "What are my choices?"* a) You could *overplay* in an effort to be impressive. b) You could *underplay* and play it safe. c) You could just *play the way you normally play.*

I prefer the last approach. Just play your usual style and concentrate on the music. Pros want to hear a young drummer play musically. That will impress them more than anything else you could do. Usually, the pressure in the situation will get your adrenalin going without any effort on your part. The key here is to realize this and to stay relaxed. Take a few deep breaths and say to yourself, "relax" as you exhale. A few deep breaths can do wonders to help keep your nerves under control.

One last thought. If you really play well, others will hear it. You don't have to force it. If you really play well, everyone will know it and they will tell you. And if you are not a genius, you have nothing to worry about. Just play your natural best and have a good time. If you can have fun playing, there is no need to worry about what others think. Music *should* be fun.

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just that; they conserve what people learn over the years through experience. So even though I haven't gone completely through a conservatory in the academic sense, I've gone to a conservatory of life, and I probably couldn't learn how to do these things in a school. I am out here living a life heavily influenced by politics, economics, sociology, and so on. playing art that is relevant to the times—which is invaluable experience. I've had the ability and the good fortune to be involved with people who allow me to do my work.

HH: Do you think that the current state ofjazz education in America is healthy?

AC: Well, I haven't been involved in a real academic setting since I was out at Antioch with Jimmy and Cecil back in the seventies, so I can't say that I think it's really better or worse. But from what I hear, there are more programs going on around the country. I understand now you are able to get degrees in "jazz." so I would say that perhaps on a comprehensive basis, with the establishment becoming more involved with the music, maybe it is getting better. I would say too that the Percussive Arts Society International Convention in 1979 *[which featured Andrew as a performer-clinician],* incorporating styles from the other disciplines of drumming, addressed itself to a larger area of education. There are people who are trying. Then again, this country has so many universities and schools that probably, if you really looked at the percentage of jazz education, it would be less than a drop in the bucket.

HH: Your most famous gig as a sideman was with Cecil Taylor. Tell me about that.

AC: I met Cecil back in 1958, up at Hartnett. I met him through trumpeter Ted Curson, who had a rehearsal with him and asked me to come along and meet this guy who plays piano in a very unusual way. When I got there, Cecil asked me if I wanted to play, and I played with him on that occasion. We hung out and became musical acquaintances and, as time went on, observed each other on the scene. Cecil would practice and hold rehearsals at Hartnett. and finally in 1964. when Sunny Murray left Cecil's band. I was there. Cecil knew about the work that I had been doing with people like Walt Dickerson. Ahmed Abdul-Malik, and Bill Barron. I had made records with them as well as with Coleman Hawkins. Cecil would see me. and we always had a good rapport. So Cecil asked me to be part of his organization, and I said. "Sure!" That was '64, and the relationship lasted until '75

HH. How would you describe your personal relationship with Cecil?

AC: It was one of great rapport. We understood each other as black individuals in an American social system that sometimes has been very unfair and unjust to individuals like ourselves.

Often when I'd be around him I would have this feeling of peace and tranquility. He was someone I didn't have to struggle with, explain or demonstrate to, or be always on guard against as to what I was, what I felt, and why I was playing the drums the way I did.

It was a total relationship in that I worked with him on almost all of his gigs. But very often we would maybe only work two or three times a year; I'd be doing other things. During this time I was working with Voices Incorporated and so forth. I was also working with dance classes, which was another invaluable experience.

HH: That seems to be one of those New York phenomena, that a drummer has the accompaniment of dance programs as an opportunity which is not nearly so available in other cities.

AC: Which is unfortunate, really unfortunate. Just as you can relate the voice to any other instrument, dance is another manifestation of music, almost a twin to rhythm. People don't dance unless they dance to rhythm. Why can't there be more drummers and dancers who get

together? It's another whole area of exploration in the arts, the visual contact as well as the auditory. Some of it's fantastic because when you find a dancer who can hear and utilize his or her body the way that an instrumentalist can, it's almost like watching the musical development itself. You can exert the same kind of creativity with a dancer that you do with other instruments, but you have to think a little differently. Dancers organize their movements a little differently from the way we organize sound, so you have to find a way to play the music so that it relates to their artistic science of form and count. Of course, in other cultures, such as India and Africa, dance and drumming go almost hand in hand. Here, in some ways, it's been more widely separated, probably because of the European heritage of the drum in relation to the other instruments of the symphony orchestra.

HH: To what do you attribute, and how would you describe, the widely acclaimed musical rapport which you shared with Cecil?

AC: From my own point of view, I would have to say that my role as a drummer in the organization sometimes was, as it was even before I worked with Cecil and as it continues to be, interpretive.

I was always told that the role of the drums was one of accompaniment in relation to the soloist. With Cecil, however, that particular concept changed a bit. Sometimes, yes, I would be accompanying, but other times I would be soloing simultaneously with whomever it was who was actually the featured soloist, listening to what was happening all around me. You would hear, therefore, this density of rhythm and sound coming from the Unit. You might ask, "How did the audience know when a particular person was soloing if everyone else was soloing?" Well, the person who was soloing would simply raise the level of consciousness and go one notch higher in terms of projection. In other words, he would project his ideas more strongly, setting dynamically the direction and shape that the improvisation would take. That's how we solved that problem among ourselves. When we were playing and it was time for somebody to solo, there was no doubt about it because he was the individual who would take over.

I would think of forming contrasting shapes, sounds, and rhythms by employing various timbres from the trap drum set. I would think of antiphonal phrasings. It was a push-pull concept that would suggest and absorb the ideas being presented. Ninety-nine percent of the time Cecil would not tell me what to play; that was left wholly up to my own interpretation. This was an excellent situation because it gave me an opportunity to form my own sound within the language. It also presented a challenge in that I had to measure up to whatever else was happening, playing something that was interesting to the others as well as to myself. We had a feeling of continuity, rapport, and support.

Sometimes I would project certain feelings and pulses by using parts of the drum set in a particular way. For example, using the ride cymbal primarily, with alternate-hand accents around the set to give a feeling of floating, levitation; or rapid, high-tension rhythms with incredible energy to generate force. At other times the opposite was the case, and I would suggest space, brevity, and peace, giving the feeling of being soothed. Whether the tempos that I played were exceptionally fast or very slow or in between, we struggled for sonic beauty with clarity of thought.

HH: How did your role as a percussionist relate to Cecil's as a player of what might be considered a stringed percussion instrument?

AC: I would think of him and Jimmy and whomever else was in the Unit as part of an African drum choir, where each individual found a place for himself that was natural, unobtrusive, and adaptive to what was happening. There's always space, and you can always find your place.

HH: You and Jimmy were together throughout that association, correct?

AC: Right. I met Jimmy when he was with Cecil, at Hartnett. Actually, I met

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The Oak Ridge Boys' Fred Satterfield

by Scott K. Fish

Photo by John Lee

FS: I was born in California. I'm from the Los Angeles area. I've been traveling and playing for money since I was about 14. I'm 25 today. I started out playing in some gospel/rock bands on the West Coast. Much of my fatback, heart and soul comes from that music, and working around people like the Archers and Andre Crouch. Soul gospel was quite an influence on me, but I've always been a rock and roller. My early influences were Cream, Vanilla Fudge, Iron Butterfly—and even earlier than that—the Monkees, and obviously, the Beatles. In 1969, the horn bands came in and I was astounded by Bobby Colomby and Danny Seraphine. Then I wanted to be a jazz/rock player. When the Billy Cobham explosion happened, I wanted to be a fusion player. I couldn't make a dime doing that so I had to make a decision. "Do I want to be a successful drummer or a phenomenal drummer?" I decided to be a good drummer who's successful. That's what's happening now.

SF: Did you plan out what you were going to do with your music career?

FS: Many of the things that I've gotten into I've slid into sideways. I would go down to the studios in L.A. and watch Hal Blaine and other musicians play. I'd watch them and learn! I saw Jim Gordon play a couple of times. I liked the way Jim tuned his drums. He was an influence in that respect. I liked Keltner also.

SF: Did you get the opportunity to speak with any of those musicians?

FS: I was getting ready to buy a new drumset around the time Hal Blaine was becoming real popular playing the early Carpenters music. He had a drumset with many small toms. He gave me some advice on buying drums that I needed. Also, they helped me a lot in the time that they would have on break. I tried not to make a pest of myself. Just five minutes with someone would change your life when you're 15 or 16 years old. I finally got to meet Danny Seraphine recently. It was last summer when they were recording their current album. That's still a big deal! I don't have any real big heroes outside of a few musicians. Danny's been one of my heroes. He was just like you or me. Still playing *real* good!

SF: Did you study drums? Did you set out to be a "studio drummer"?

FS: I always wanted to play on records. I knew that right away. I listened to records a lot. I took drum lessons at the corner music store and played in the school band. For the most part it was a natural thing. Like everybody, I started with coffee cans and a pair of wooden coathangers that I took the rods out of. After wearing out a couple of coffee tables, I got a snare drum and started learning rudiments. I never studied formally. I worked with a real good jazz drummer for awhile named Mike Koatronayo. I don't know what he's doing today. One area he tutored me in was how to set up a drum kit, setting it in a prone position where everything's comfortable and easy to reach. At that point, I had a drumset that I'd set up anyway I could! After I began using Mike's method I found a marked improvement in my stick control and dynamics—just by setting up correctly or comfortably. It's different for everybody, but a comfortable situation will improve your playing. Mike said something that made a lot of sense. He asked, "Have you ever played in a concert band?" I said, "Yeah." He asked, "Well, when you stand up, where does the drum come to you?" I said, "About belt level." He said, "Right!" When you sit down have the snare drum about belt level. Then put your tom-toms like salt and pepper. You don't want to have to reach *across* the table to get the salt *everytime!"* That same theory applies to cymbal set-ups.

I've come up the road of "general" lessons. For the most part, I'm self taught, influenced by today's music, and the popular music that's been current in my lifetime. I'm a conglomerate of several different styles.

SF: You have a real good melodic concept. Are you aware of that?

FS: I try to be melodic when I play. I've gotten to the point where a couple of melodic eighth notes might sound better than a hundred scattered thirty-second notes. My theory with the Oak Ridge Boys has been to try and do that. For the most part I don't play any "technical" stuff with them. The band still teases me about playing too much here or there, especially Pete Cummings, the guitarist. He likes things pretty much in a pattern. Sometimes, when the music is grooving I like to go ahead and cook a little bit! The Oak's music has simple chord structures, simple formula ideas that work very well for their heavy vocals. The public seems to like it. They've become very popular. Television has always helped add to their popularity.

SF: Is the band always onstage with the Oaks?

FS: The only time that I've been off to the side was on the *Tonight Show* and the Monte Carlo Show. Usually they bring us on. One of the best television shows that I've seen them do was a

recent *John Davidson Show.* I caught the flu a few hours before I did the show. I had a 103-degree fever, my blood pressure was sky high. I had the NBC nurse down there. I said, "I need some help." She helped me, we did the show and it was great. I was so weak that I had to go over to Davidson's drummer and swap off some sticks. I was using a *2H* in my left hand and usually a *5B* or a *2B* in my right. I couldn't play with them because I couldn't lift them!

Ron Heiskell has a new stick called *Hi-Skill* sticks (formerly *The Stik).* They're the best sticks I've ever played. I think they're going to be a big item. I'm leery at times about new things that come out. There's so much jive happening—especially for drummers. But. the *Hi-Skill* model that I'm using is about the size of a *5B* and a little heavier. Ron told me that David Garibaldi was trying them out, so I said "Give them to me. If Garibaldi's using them—I'd like to try them." Garibaldi wrote the book on funk drumming as far as I'm concerned. I learned a lot from Garibaldi. The early Tower of Power records, up to *Back to Oakland* was my favorite. I like complicated funk things in a horn section. I try to treat the Oak Ridge Boys as if they were a horn section. My predecessor. Mark Ellerbee. the guy who drummed for the Oaks for 10 years, passed that concept along to me. Treat them more

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Fred Satterfield,

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Satterfield *continued from page 81*

like a horn section and just lay down a groove for them. Kick them when they need to be kicked. They seem to like it. The interaction works real good, especially when you have 9 people onstage.

SF: Who do you listen to most onstage?

FS: I listen to a lot of people. Marco Hunt of Carol Sound gives me a real good monitor mix in the two speakers off to either side of me. The bass player, Don Breland, and I like to lock down. He is the most tasteful bass player I've worked with on this basis. He's just content to play very simple. I don't know how he does it sometimes. Lee Sklar is one of his big people. He'll play that rolling feel—especially on the 2/4 music—and give me a lot of leeway from time to time. I listen to Duane Allen a lot. He's the lead singer and he's got the melody most of the time. Bernard Purdie has said that drummers probably have more melodies in their heads than anyone. I think that's true. When I'm playing the tunes I'm humming the melody in my mind. I think that old stereotype of, "Aw, he's not a musician. He's a drummer," has pretty much fallen by the wayside.

SF: Country drummers had that stigma for a long time.

FS: Well, they still do! Maybe I can help bring some of them out of the woodwork.

SF: How do you like your Pearl drums?

FS: I can't say enough about how the people at Pearl drums have treated me. When we first got together they didn't know me from Adam. I endorse their products and have been very happy with them. Walt Johnston is extremely helpful. Al Duffy, who works on my gear, also works on Chester Thompson and Larrie Londin's drums. Larrie has helped me immensely. Al Duffy works with a lot of Pearl's prototype equipment.

SF: Can you give them suggestions and feedback on the manufacturing and design of drums?

FS: Yeah. They *want* it. I think they're the most progressive drum company out right now. Their hardware is dynamite. I can mount my equipment anyway I want to. Any other drumset I've had, I had to mount the equipment as close as possible to the way I wanted it and then I had to get used to it.

I've always used A. Zildjian cymbals. I picked the ones I'm using now at D.O.G. Percussion in Nashville. Larrie Londin's wife, Debbie, owns the shop and they get their cymbals hand selected from the factory. I selected a *Rock 20"* cymbal. It has a bit bigger bell than the regular 20". Sometimes the *Rock 21"* gets a little mushy because there's too many overtones happening. The *Rock 20"* records real well.

SF: Is your stage drumset the same drumset you record with?

FS: I have a Gretsch set that I record with sometimes. It's outfitted with Pearl hardware. It's an old set that I bought from a friend. The bass drum was an 18 x 20 floor tom-tom that has been cut down. It's now a 14 x 20. I use relatively small drums to record with, a double-headed set. I also record with a set of Pearl fiberglass drums. They're 8", 10" and 12" concert toms. The floor tom is 14 x 14 with a bottom head. On that set I'm using *Hydraulic* heads or *Pinstripes* on the tops, and an *Ambassador* head on the bottom of the 14 x 14.

I'm using all wood-shelled Pearl drums except the *Varipitch* toms. They're phenolic shells similar to a hard, pressed cardboard. It's like fiberglass *before* it's fiberglass. I'm one of the few people in country music that uses them, I think, at least on the road. I use extended concert toms that are 8 x 8, 8 x 10, then the regular toms are 8 x 12, 9 x 13, 14 x 14, and a 16 x 16 which are all double-headed drums. I use a variety of snares on the road. Right now I'm using a 5 1/2 x 14 with die-cast rims and the *X-l* strainer. My bass drum is 22 x 14.

I use 14" Zildjian *New Beat* hi-hats which I matched myself, an 18" and 16"

crash, a *Rock 20"* and an 18" swish. I don't have any rivets in the swish right now. I'm trying to get that "white noise" sound. I haven't seen any other country drummers using swish cymbals either. I don't want to label myself. I'll let somebody else do that.

SF: How's your Gretsch set outfitted?

FS: I use heavy heads on the top of the drums. That way I can get the impact and I can tune the bottom *Ambassador* heads looser. That eliminates a lot of the overtones. If I use *Ambassadors* top *and* bottom I get too many overtones. I hate to put tape on a drum. My drums onstage have no tape on them. I use a Duraline head on my snare drum from time to time. The sound guys love it because the drum doesn't ring as much. I've used them to record with. They give the snare a "fat" sound. However, I generally prefer to use *Fiberskyn-2* heads on my snares. I don't use the Duralines on my toms because they sound too flat. I like the drums to resonate. That's why I've got woodshell drums on the road.

SF: Are you fussy about tuning?

FS: Yeah. Marco Hunt and I have been tuning my drums with a strobe lately to keep them consistent. We find a note that the drum is close to, and then by watching the strobe when you strike the drum you can eliminate some of the overtones—like those that cause the underside of the snare to ring—just by tensioning. You're always going to have some of that, but we've been able to eliminate a lot of it with the strobe. I tune them by ear first.

SF: Do you still learn from watching other drummers perform?

FS: The first time I saw Buddy Rich play live I didn't pick up a stick for two weeks! You watch those guys on TV and figure, "If I woodshedded a little more I could pick that up." Then you watch them live and it's a whole different thing. Elvin Jones is such a soulful jazz drummer. He can take anything and swing it.

I always try to learn when I watch players whether it's drummers, bass players, a sax player or a violin player—the same things apply. I saw some footage of Bruce Jenner the other day and watching the fluid physical motion, it is an aspect that musicians overlook sometime. You *have* to be fluid. The reason Hal Blaine and Bernard Purdie stay in the mainstream of the music business is because they're fluid and they adapt while continuing to project their roots. I read a statement by Carmine Appice where he said he felt sorry for the upcoming drummers of today because there would be no great drummers. I disagree with that. I hear good players all the time. Carmine's a very good player. Guys like Gene Krupa and Max Roach were the founding fathers for what a lot

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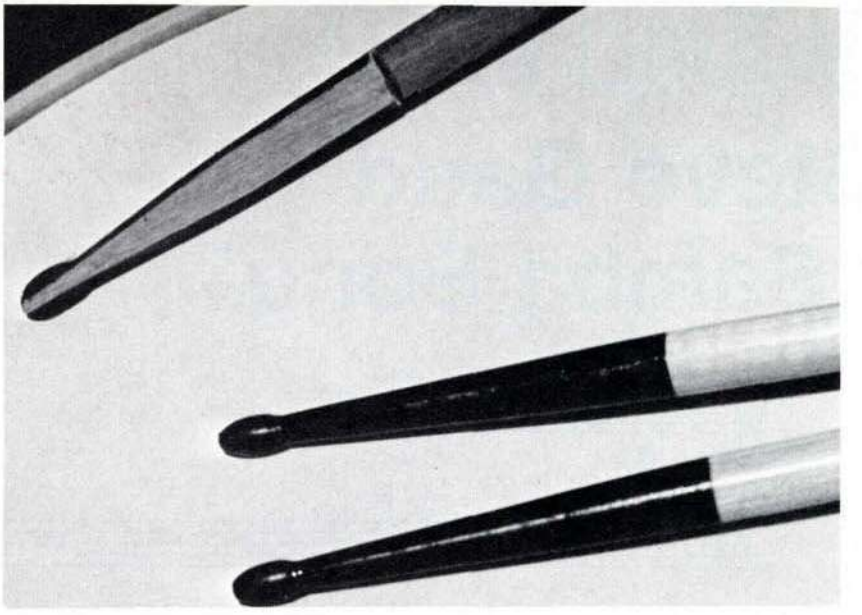

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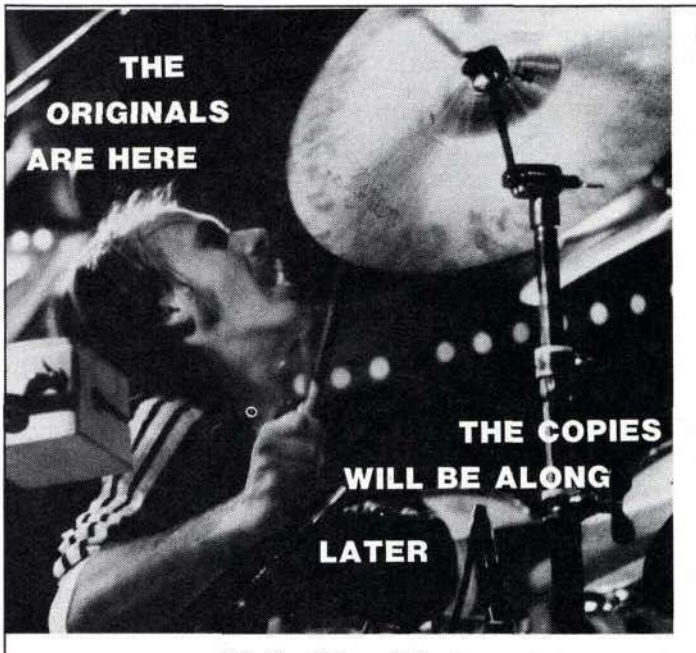

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Steve Gadd "Samba Song"

Photo by Rick Malkin

Transcribed by David Wood

Satterfield *continued from page 83*
of us do today. Now let's start our own legacies.

SF: You play very relaxed.

FS: It's just a relaxed state. Staying calm. Breathing. I use breathing techniques I learned in martial arts. This might be a little cosmic for most readers, but I think that your heartbeat dictates a lot to where the groove lays in different players. No one's heart beats the same. Nobody plays the same. Through breathing and breathing *exercises* you can find a harmony within your mind and body and your playing becomes an extension of that. In martial arts we were taught that our hands were an extension of our mind. When you put a weapon in your hand, the weapon becomes an extension of your mind. I look at that drumstick as being an extension of my mind. There might be days when I'm not feeling so good, but I can still pull out a pretty good show if I go ahead and relax and breathe properly and just get in harmony with myself.

SF: How do you feel about drummers who lift weights and study martial arts to improve their drumming?

FS: I met my martial arts instructor when he was working with Elvis Presley. I studied with him privately for years. It changed my life and I became more assertive at one point in my drumming, and then I became much more confident. In a way, martial arts are just a frame of mind that changed my whole life and my playing. All of a sudden I had several people say, "Hey! You're really playing good!" They always thought I was a good player, but suddenly there was a *sheen* happening. It was over a two year period of time that I suddenly realized what was going on.

I'm not into weightlifting so much. I'm not going to dispute the guys who do weightlift. I prefer to stretch more and do more natural exercises for my body. I'm a slim character and I don't want to get bulky feeling at all. I'm a swimmer. Staying in good shape is essential. I find when I get out of shape real bad, my playing gets really sloppy—especially my bass drum foot for some reason.

SF: How do you stay in shape when you're on the road?

FS: General calisthenics and I run through some kata. Also, breathing properly. The Chinese believe that breathing is the lord of life. Eating right helps, but it's very, very hard to eat right on the road.

SF: You've been involved in recording some jingles haven't you?

FS: I was doing a lot ofjingles for awhile. Long John Silver's, AT&T, Keebler cookies, Dial antiperspirant. On the Dial commercial I had set up a whole drumset and ended up playing hi-hat and a little ticky-tack rim thing on my snare rim. Maybe there were 4 bass drum notes in the whole jingle. That was the extent of my creativity that day. I mean, it's good money, but I love to play for people. A Dr. Pepper commercial is not like playing for a crowd of screaming fans. The money's one thing, but I have to enjoy playing. That's the reason I started playing drums—because I liked it. Not because somebody was paying me to take lessons or paying me to play in my basement!

Sometimes musicians can get screwed up playing for other musicians. If you get too involved in too many "technical" things when they're not needed, you'll lose your audience. They like to see drummers go across the tom-toms. They like to see drummers hit and catch cymbals. Some showmanship is involved. I don't want to go too far with that. I'm dedicated to playing good, but I like to play for the fans who are buying the tickets. I like to give them their money's worth. With inflation the way it is today, when someone spends $10, $12 or $15 to come and see a band they need to be satisfied.

The recent James Taylor tour with Rick Marotta knocked me out. They were on two hours and they entertained me thoroughly. I was not bored in the least. I never heard Marotta play like that on record. He laid down some syncopation that was really extraordinary. His playing on records is usually simple. I've geared a lot of my studio playing to that style of drumming.

SF: Didn't you just play on a Grammy winning LP?

FS: I played on an album that won a Grammy in the Contemporary Gospel category. It's a musical called *The Lord's Prayer.* Ron Fairchild, our keyboard player, played on the album also. The drum tracks I laid down were simple. We'd play pretty much in the pocket. The whole thing was arranged. The drum chart was 14 pages long. It was on a *Jesus Christ Superstar* format, and any Joe on the street would want to hear this music. It's not the Deep South type of gospel music. It's hip! B. J. Thomas sings on it, and Andre Crouch did a tune on the album. Dony McGuire produced it.

SF: It's interesting how gospel music is really coming to the fore.

FS: That's some of my favorite music. Dony McGuire's got a new release that is great! We cut the basic tracks with 4 pieces and got the grooves down. Everything else was overdubbed. A couple of tunes on the LP were left with just the 4 pieces because the grooves were so nice. Another artist I've been with in the gospel vein is Reba Rambo. She's exceptional. A lot of players are getting into gospel music. Joe English, who played drums for Paul McCartney, has a gospel album. Bob Dylan! He's been wanting to hear some of the tunes that Dony and Reba have been writing. At least I know I'm traveling in the right circle!

When the new wave music came out I liked Elvis Costello, a few of the tunes on the first Knack album. The music I like to go buy is positive music. Earth, Wind and Fire! Man, that is positive music. Steely Dan's music tells stories. Rhythmic horns have always caught my ear.

SF: Do the Oaks ever perform with a horn section?

FS: From time to time, when we do showrooms in Vegas and Reno. Since I've been with the band we've been having arrangements written that match the rhythm kicks that we're doing now. The charts they've had in the past aren't working anymore. I treat the rhythm section different than their previous drummer.

SF: We were discussing the importance of a good attitude before.

FS: If you want to work you've got to have a good attitude. I've never been fired from a gig. When it was time for me to leave—I left. It's very important to get along with people and have a congenial personality. The Oak Ridge Boys have an entourage of some 33 people. I live with the guys in the band sometimes more than I live with my wife, Pam. You

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Cyrille *continued from page 79*
Albert Ayler the same day.

In terms of relationships, let me say this without any reservation: I hold Jimmy Lyons, who has worked with me as well as with Cecil for over eleven years, in the same high regard in which I hold Cecil. Jimmy hasn't received the kind of recognition that he deserves. He is a great, great musician and a true friend. We've had fantastic times together, and I'm sure they will continue.

I stopped working with Cecil consistently in '75. I've done two jobs with him since then, one in '78, a Newport gig, and in '79, a week at Fat Tuesday's in New York City.

I feel that things in life are circular, and maybe from time to time Cecil and I will get together, but it's nothing whereby he can feel that he can depend on me on an "on-call" basis. If he wants to use me and I can make it, then I will, but it's not as though if I have something that may conflict I won't choose to do the other thing. I have other priorities now.

HH: What is the background of the Dialogue of the Drums?

AC: That's another one of those situations in life whereby you meet people, find out that there's certain rapport, and say, "Well, let's get together and plan to do something," and in time it happens. I met Milford Graves about 1959 or 1960.I was playing a dance in St. Alban's Queens opposite another band, and Milford was the drummer in the other band. I remember that when I walked in they were playing, and he was on timbales. We probably just said hello to each other. But as time goes on, because you are of a particular frame of mind, you begin meeting people who are thinking more or less in the same direction.

I always had felt that I wanted to do a solo percussion record because I had heard those kinds of things in the past. I had heard Max's "Conversation on Drums" when I was about twelve years old. Then later I had gotten records of Art Blakey doing pieces like the "Message from Kenya" duo with Sabu Martinez on conga, and "Nothing but the Soul," which was a track on one of those old Blue Note records where Art plays magnificently. Those things turned me on. Then I started hearing Indian drummers, which is another whole ten-thousand-year tradition. And I used to see these Gretsch Battle Royal nights at Birdland with guys like Elvin Jones, Mel Lewis, Charli Persip, Art Taylor, sometimes Philly Joe Jones, sometimes Max, sometimes Art Blakey. They'd get three or four of them together with some horns, and they'd usually start off with a tune like "Cherokee." Everyone would play, eventually they would trade fours or eights or choruses, and then the horns would let the drummers have it. I saw all that; that was the generation that preceded me.

Later, as I began getting these other concepts about how to organize rhythm and how to make music from the drum, I said to myself, "Well, since I have this stuff, I might as well think about a way of documenting it in this time zone." I knew about Milford and approached him about doing some duos. The first time we played was for some people from a mental institution, and they loved it! Milford and I had a good rapport. I knew that he was trying to expand the consciousness of the drum set, so it was only a natural union. Around the same time I knew also that Rashied Ali, who had been working with Coltrane, was going in the same direction. This is how we got to the Dialogue of the Drums.

HH: How do you as a drum ensemble organize a totality of ideas and maintain musical interest?

AC: Let me answer the last part first. You create musical interest through the organization of your performance and whatever abilities you have to communicate that to an audience. To answer the first part, we have compositions.

HH: Predetermined throughout? •

AC: Sometimes, yes, very often. For instance, I would contribute a composition that I would think about just as I do for the other instruments, and I would explain its organization. Milford and Rashied would present their ideas and compositions as well.

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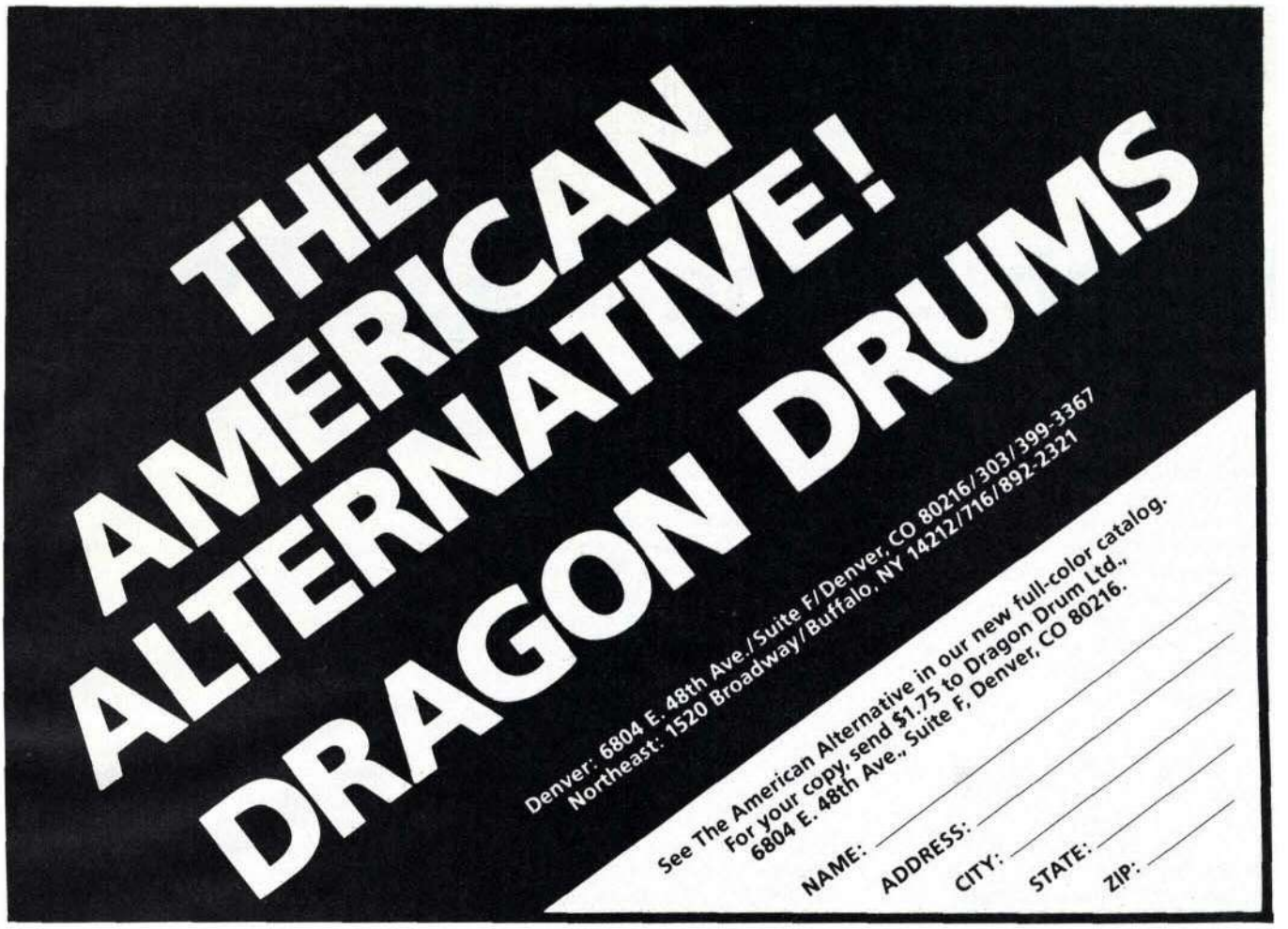

way that this music is learned—this methodology of being able to improvise—we can just improvise flat out and still make music because we know what and what not to expect, what and what not to do.

HH: The Dialogue is an ongoing relationship?

AC: Oh yeah.

Interestingly enough, Milford and I haven't really played together since 1974, but we have a business together, IPS Records and the Institute of Percussive Studies, Inc., so we've been in contact with each other, sometimes daily, over the past six years.

It's funny. In order to survive as musicians in this society we have to do many things, and one of the things we had to do was to get a business together—which was a result of the music itself. First there was the music, and then in order to continue the music, we had to have the business. In time, of course, the music will always prevail.

HH: It's important that today's artist has at his disposal these means of survival—numerous funding agencies, ownership of private studios, record companies, clubs, and so forth—so that he can function more completely in his art rather than having to experience frustration and despair in some unrelated field.

AC: At least this organization of musicians is being given the opportunity, through organizations like the National Endowment, to get little bits of money to create areas whereby we can perform and not have to depend always on the commercial establishment. Of course our returns for what we do are still very small, but at least it's a step in the right direction.

This was not made available to jazz musicians ten or twenty years ago, which is probably why you had more self-destruction then. Now we are able to use our creative abilities in *a* more constructive way.

HH: Several years ago NBC produced a videotape of the Dialogue. What was its outcome?

AC: That was with Milford, Rashied, and myself, on a program called *Positively Black,* and it's probably in the archives at NBC. Again, with my desire to document the Dialogue and not have it lost to history, I approached one of the producers—this must have been between 1970 and '72—with the idea of showing this unusual way of playing drums on this program, and he gave us a shot. It was only about five or seven minutes. Maybe in time, as we get older and the music becomes more important on the documentary or academic level, NBC will release that film again.

HH: Also in the media department, you once hosted a radio program on world music. Tell me about that.

AC: It wasn't really a world music program, but I made it into one. It was on *Jazz Alternatives* at WKCR-FM in New York, coming out of Columbia University—a student-run station.

HH: Did they approach you as a guest artist?

AC: No, I approached them. This was around 1973 or '74.

Another one of the fortunate chapters of my life was when I went out to Antioch College. Finally I was able to focus my efforts and energies, which had been scattered so much by my having to freelance in order to make a living. At the college I was able to read, buy records, lecture, and teach; I was able to consolidate a lot of information. Consequently, when I went back to New York I said, "Well, I might as well share some of what I learned." I approached WKCR and asked them to let me do this program on the various areas of drumming around the world. The program was music that had percussion in it as an indigenous, integral element. I played music from Tunisia, Ethiopia, the Australian bushmen, skiffle bands (a guy playing pots and pans), Zutty Singleton from New Orleans, Charli Persip, Ed Blackwell, Oliver Jackson—I'd try to pick some-

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Butch Baron

by Scott K. Fish

Butch Baron was raised on Long Island, New York, but has spent the last few years on the West Coast. He has taken the seeming "adversity" of being a drummer with only one leg and turned it into an "opportunity." He is an active teacher and performer and is currently working on building a big-band of "handicapped" performers who can "really play."

BB: I got interested in playing from seeing drummers. I wanted to learn how to play and I figured I'd better go to a teacher first, and get some lessons and opinions, before I got into this and found out that I didn't have the talent. So I went to several teachers and naturally, having an artificial leg, the first 5 guys said to forget about playing, because I'd never be able to play a hi-hat or a second bass drum. I was a little discouraged, but I kept going on, asking about teachers, and finally I went to a Sam Ash store and they gave me the name of a guy, Tony Shay, which led to 15 years of friendship.

I called him up and he said, "Come on over." I did and he said, "I'll teach you if you're going to work hard. You'll *learn* to play a hi-hat. We'll work on it together, and then we'll go on to the 2 bass drums. If you're willing to do the best you can, we'll do it together." So I started playing gigs in clubs when I was 13. My first job lasted a year and a half at the same club. At that time I was making $175 a week! So, I felt like I was a millionaire. One thing led to another, and Tony turned me on to more and more people for gigs, and I've continued playing right up until today.

Tony, being a great teacher/player himself, insisted I learn how to read. Normally at a young age, all you want to do is play. So I had been doing some studio work in N.Y. I decided to come out to California and I've been gigging out here for the past 2 1/2 years, and doing studio work in San Diego and L.A., which is always increasing as time goes on. I'm teaching, practicing and working 6 to 7 nights a week all the time and still studying. Right now I'm looking for another teacher.

I've been in contact with Roy Burns, Louis Bellson, and Les DeMerle. Another guy who's been very helpful is Hal Blaine. He's just a sweetheart. They're all very supportive of a couple of things I'm doing. One project I'm trying to put together is an all handicapped person big-band, to tour the country. We hope to reach a lot of people with this band across the country; handicapped musicians as well as handicapped people who are not musicians. I want to put together a quality band. With the people being handicapped, it has to be better than the average band because I don't want people thinking, "Oh, these guys are handicapped, and they're pretty good." I want people to *not see* any handicap and think, "Hey! The band is dynamite."

I'm also working with Slingerland. They've been very helpful with publicity and promotion. I've been doing clinics in the California area in the local school systems and I'm also working on a project with Howie Oliver at the Pro Drum Shop, in conjunction with Slingerland, on a special bass drum pedal that I'll be using for my left leg. The back of the pedal will be set up with springs, almost the same way the front of the pedal is set up. There will be no heel action. It will be a straight-across suspended footboard, and the whole pedal will go up and down.

I know a lot of drummers who are interested in the product—drummers who don't have the same problem as I do, which is not really *a problem.* I think the pedal will benefit players like myself as well as other guys. Many people have told me they think it might be good for drummers who play strictly with their toes.

SF: Did you get discouraged when those first 5 teachers were telling you to forget about playing drums?

BB: I've always been the kind of guy that never took "no" for an answer. Being stubborn is an inherent quality. If I feel I'm capable of doing something, I go after it 100%. For instance, I try to work on my technique, reading, and all the facets of a well-rounded player. Not just sitting down and playing the same riffs all the time. The guys younger than myself are growing up with rock or hard rock, or top-40 disco, or country-western, and I find that many of them don't read and they can only play one style. So developing myself takes constant work and discipline. If you have that control, I believe you can overcome just about any boundary in your daily life, as well as in your drumming. I've always pushed very hard, and Tony Shay built my confidence very, very much.

SF: How did he do that?

BB: For my left leg, which is the one I lost, he had me work on many, many different pages of exercises playing first on 2 and 4 learning the basic hi-hat. Then he had me play quarter notes, then eighth notes, then sixteenth notes, triplets ... all kinds of variations. Through that I developed a good quick left foot. I can play just about anything at any speed and keep it up without getting tired at all. Then we worked on odd time hi-hat, syncopation, and keeping the hi-hat going all during my solos. We did solo patterns playing off the beat with the hi-hat. We really worked on it quite a bit. Now I have complete command over where I want to put that hi-hat.

I play a lot with records and I work out with charts daily. I have about 300 charts. I practice set routines, technique, different rhythms, brushes, and try to keep a balanced diet of drumming. Not put all my dollars into one bank. Today the market is so varied that a guy like Hal Blaine can go into the studio and play anything that is required of him. That's my idea of a well-rounded drummer. Tony Shay is another one. He can go in and read anything. Then masters like Louis Bellson, Roy Burns, and Les, they've just been terrific as far as inspiration is concerned. They always had kind words, and would always take the time to sit and talk and take an interest. They've been very helpful.

SF: Have you started putting the big-band together?

BB: Yeah. It's very slow because what I'm running into is a lot of players who would love to do it, but are just not ready to do a big-band thing. The experience is not there. I want the band to be good and strong. I don't believe for myself or for any other handicapped person that they should be given any sympathy, or any longer string than the next guy. They are human beings like everybody else. If they have a problem, they've got to do the best they can with it. I believe we're all equal. Whoever is qualified most for the job is going to get it. So I'm hoping that through efforts like this article, and through people that are interested in helping get this off the ground, that it will happen. It is very needed! There are many handicapped musicians out there that would love a little recognition, I think. Not so much in sympathy, but insofar as, "Hey, I *can* play. Just because I'm in a wheelchair doesn't mean I can't play a horn." I think that the band will get off the ground, and that it can do a lot of good. Musically it will reach many people, handicapped or not. That's the object of it. We want to go around the country and do a lot of benefits for different handicapped organizations. Everybody enjoys music. I don't know many people that don't. I'm anxious to do it.

SF: Where are you going to look for players for the band?

BB: I've been talking to people all over the country. I have people in different handicapped organizations looking. A couple of people on the Governor's Committee for the Handicapped are looking. We did a benefit for them with my present group and got some people through that. But through those channels we were not reaching the musicians that play all the time. I'm hoping that the people who pick up MD might say, "Hey, I know a guy who would be interested in doing that." We're trying to take as many avenues as we can.

SF: Will the band be performing original material?

BB: We're going to start off doing charts from many established big-bands. If the band is good enough, hopefully, we'll have some good writers in it.

SF: Do you write?

BB: A little bit. I'm more concerned with getting the band together. I'll leave the writing to the people who are really on top of what's happening.

SF: Is this something you've wanted to do a long time?

BB: Yes. It's been in the works about 4 years.

SF: Do you do clinics for handicapped kids?

BB: I've done a couple. Most of them have been in the school system and in private places, where they're free. Slingerland has given me a lot of publicity material and giveaways to attract people. People like Louie, Roy, and Slingerland sure help, because I don't have a big name yet. These people *do,* and they're very willing to help, so if people can be attracted by their name, and believe in this project like some of these people do, I think that'll help even more.

I enjoy the clinics because the kids today don't seem to get a rounded education in some of the schools as far as percussion and drum set. So when I do a clinic I try to explain from a basic on up to an advanced level about drums and what is going on, and the kind of products that are available. I try to make the kids aware of the drummers that are doing it today. I believe a clinic should be a learning process, not something where a drummer plays everything he knows in 45 minutes and people say, "Wow, he was great and fast," and that's it! I want the kids to feel that they've walked out of my clinics with something they can take home and work on.

SF: Are you working with any handicapped kids in your own private teaching?

BB: Yeah. I have two here. One of them is very good, very interested. The other guy is a little bit shy because of his handicap, I guess. He's only 11, and I think he's afraid that people will see him on a drumset and make fun of him. He's overcoming that. Recently, he's been talking about getting together with some of the neighborhood kids who play different instruments. I told him that's fantastic. He said, "Well, the kids aren't real good. They're like me, they're just beginning." I told him it didn't matter. Today, you have to get out and play with everybody you can in every musical situation, to get every kind of musical experience you possibly can. So, his attitude is becoming better and better.

SF: Is it tough to work with someone with that attitude?

BB: It might be for someone else, but I went through the same kind of thing. I've always enjoyed working with handicapped children. People that are 25 to 40 already seem to feel that, "Well, I have an affliction." I find that the younger children are not so aware of their handicap. When I teach handicapped kids, I don't even see their handicap. I don't see it at all! I treat them as just another student or another person. If their handicap comes in the way, we adjust to it, but still I don't emphasize on, "Well, you're handicapped, so you've got to do *this."* I try to do everything the normal way and do it the best possible way they can. I've had a lot of success working with handicapped kids.

SF: How do you develop a positive attitude for yourself and your students?

BB: Being in contact and being friends with people like Hal Blaine, Louis Bellson and Roy Burns . . . they're always an inspiration to me. They're terrific people on top of being great players. So I don't look at the next guy and get down because he might be a little better than me in some respect. There is always someone better than you. I tell the kids not to worry about it and that you can learn from people who are excellent players. The object is *not* to get out there and beat everybody out. The object is to fulfill *yourself.* Ask, "How good do I want to be?" If you have that attitude, you don't have to worry about the next guy. Your practice, dedication, and your patience to the instrument pays off. We can do anything we want to if we discipline ourselves, if we have the mind for it. I feel the biggest trait is consistency.

I feel drummers should study with as many different people as they can. No one can practice for you, and no one can instill discipline in you. You have to do it yourself. All the young drummers should keep their minds open to every possible kind of music. Go to clinics, concerts, watch TV shows with a lot of music, and listen to different kinds of records. Consume everything (musically) that you can and try to retain as much of it as possible. That helps maintain a good, healthy drum attitude. Playing the same licks everyday and listening to the same rock record everyday does not get a person to be real progressive and creative. Everybody falls into the trap of playing set licks, especially when playing with one group, and playing the same material night after night. Always keep your ears open, and most importantly don't worry about the guy next to you. You can learn from anybody, no matter what level they are at. The most important things are discipline, practice, and consistency.

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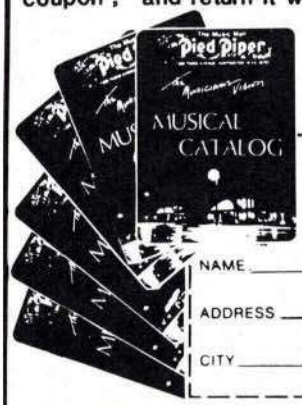

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Cyrille *continued from page 87*

body who wasn't heard a lot in terms of solo work—and then I'd pick one of the avant-garde people, like Sunny Murray, Milford; I had a cross-fertilization program. It was very successful.

I did about five or six of those programs, and fortunately KCR documents everything that goes down. As a matter of fact, I think that any KPFA station can get one of those programs from KCR and broadcast it.

HH: Let's discuss the drums specifically. Cecil has described various registers of the piano according to their cosmic implications. Do you have any similar metaphysical concept regarding the drum set?

AC: I can very well understand that you can live in certain areas of the percussion ensemble of accouterments and find a home there in terms of what you're trying to project; playing only on the cymbals, only on the snare drum, on the large tom-tom, on the bass drum; using different effects in order to get different sounds from the heads, devices other than drumsticks in order to produce sound. In that way, yeah, I think of sound, of colors, of rhythm. There are many different ways of approaching a drum set.

HH: You're a master of what John Cage might call a prepared drum set, playing the instrument while various cloths, chains, or others objects are resting on the surfaces. You frequently will play at a certain "station" of the set without having your feet planted on the pedals for long periods of time. It was refreshing that during most of the first set last night you hardly touched the cymbals—not what one expects from the "modern jazz" drummer.

AC: Right! "Jazz," what is it? People have to be open in terms of what the music can offer.

HH: The small "jazz" drum sizes, born of practicality, gave rise to a whole different concept of tone color. Today's jazz listener accepts the higher-pitched, ringing 18" bass drum, but few drummers acknowledge the instrument, and some who use it do so because they think it looks hip.

AC: It's a funny thing. It is said that to play with a big orchestra you need a 24" bass drum. People will dispute this probably, but I don't find that to be true at all. I play the same 18" x 14" bass drum with a large orchestra such as Carla Bley's or the Jazz Composers Orchestra, which is twenty-four or twenty-five pieces, that I use with a small group, and I get the necessary sound projection. Nobody ever said, "Hey, man, play louder" (I don't use any mufflers in my drums, and maybe that's why). I can't understand the discrepancy or controversy regarding a bigger drum's being necessary for a large orchestra.

HH: Tuning, grip, stroke, touch, head selection—such things contribute heavily toward one's tone quality and projection. What are your thoughts on these matters?

AC: Actually, to be honest with you, I like the skin heads more than any other kind; I seem to get more of an organic feedback from them. When I play the drum set, I don't want the drums to make me work; I want to get some kind of rapport with them, a good feeling from the heads when I hit them. I don't use any mufflers because I don't like the flat sound. That sound comes from the studio engineering of records, even though a lot of people don't know that; it's an imposition made by engineers so that the sound won't leak.

I like to tune my drums in an intervalic relationship, fourths, fifths, sixths, octaves; for some reason I respond to that. I like a rich, ringing sound. If I need to muffle the ring, I will muffle it with my hand or some other means. I take all my mechanical mufflers out.

HH: Do you start with a specific set of intervals?

AC: From the large tom-tom to the two closest small toms I might have a fourth and a sixth, which would be two whole

steps between the two small toms; and then from the large tom to the one at the top I might have an octave; then the bass drum may be a fifth or a fourth below.

HH: Do you always start in the same place?

AC: I usually start with the large tom-tom because it seems to respond first, and then I tune the other drums according to it. But it's not whether it's a G-flat or an A-flat or an F or a C or whatever.

Since I do endorse Ludwig and they sent the drums with the plastic heads, I've continued using the plastic heads. I've found advantages in the plastic heads in that normally they don't warp or break on you, and they're not adverse to weather.

HH: Do you always use double bass drums these days?

AC: Well, let me say this: when I do solo work, I use two bass drums. I've done a couple of solo percussion tapes that at some time I may be able to have out on a record. I use double bass drums on the *Nuba* record with Jeanne Lee and Jimmy Lyons.

There's a track on the *Loop* solo record where I use newspaper as a percussion device.

HH: What's the application?

AC: It's an idea I got from thinking about the news, about news reports as they would come over the media, and at the same time, about different regions of the country and the different kinds of music and rhythms that come out of them. "News" is an acronym for "North East West South." I rattle the newspaper, and I use it on the snare drum, and I play on it. I didn't have a whole lot of time to work on it, but I approximated it as best I could. I called it "The News," and it seems that everybody who hears it likes it because it's a unique idea. And this recording is excellent. It comes across the speakers just as though somebody is rattling newspapers right here.

I'd play a rhythm going from one page to the next, and I'd crush up this newspaper. I'd have these different sections and segues, so you wouldn't have any space, but you'd have interludes of newspaper between each rhythmical section.

HH: Manifestations such as this demonstrate how, in some ways, the evolution of jazz has compressed independently into a few decades, developments which occurred in European classical music over as many centuries.

AC: Perhaps so, but with feeling.

Of course, with the Dialogue and with other percussion performances I use all kinds of percussion instruments such as timpani, tubular chimes, crotales, African thumb pianos, and so forth.

I just did a duo percussion festival concert in London with a South African drummer, Louis Moholo, who worked with a now-defunct group of black and white South African musicians called the Brotherhood of Breath. (He's now with a group called the Blue Notes). It's quite interesting, knowing South Africa and its evolution over the past century or so, that here are their drummers, playing the trap set. And they play it with more or less the same kind of conception that we do, maybe because of the same type of colonial influences, but with kind of a South African inflection. I know that Africans from other parts of the continent play trap set too, but they play it more in their own traditional way; it's more conservative. I don't think there's any other nation of people in Africa that would approach the trap set the way Moholo did.

HH: The name of your group Maono is a Swahili word meaning "feelings," correct?

AC: Yes.

HH: In the same ways that we mean it?

AC: Yes, in my own head, anyway. I always liked the word "feelings"—obviously, I use the word a lot—and, although I could have named the group Feelings, I wanted a name that was different and, in a sense, exotic. So I looked up in the Swahili dictionary the word for "feelings," and it said "maono." I may change the name because a lot of people can't pronounce the word or don't know what it means, but maybe I won't.

HH: What do you think about when you're preparing to play?

AC: I think about organization. I'm one for organization. But within that, you can go crazy if you like; pull out all the stops, let it all hang out. I'm there to make an event, a happening. Within that organization, if it's not an event, I feel as though I haven't arrived.

HH: Are there specific things that you do or avoid doing on the day of a concert which contribute to or interfere with your performance?

AC: No. I feel, as I'm sitting here, that if I had to play, and if all the elements were together (the convergence of all the things in the universe that make an event happen), I could do it right now. That's the kind of feeling that I like to carry with me perpetually. On the day of a performance I'm usually so busy putting all the equipment together that I don't have much time to sit down and meditate. Of course if I'm early enough I can think about what I'm going to play and how I'm going to arrange it, and I'll warm up and so forth. Sometimes I do like to be alone at that particular time. If there are other performances going on, I don't like to listen to them until after I've played, so that I can get a focus. I guess it's almost like a boxer in the training room before he comes out to get into the ring.

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Slingerland's 69T Magnum Force

Story *and Photo*
by Bob Saydlowski, Jr.

The Slingerland Drum Company recently celebrated 65 years of manufacturing. Their old *Radio King* drums with solid maple shells have become quite a collector's item. Now, Slingerland has just introduced this nine-piece drum kit: the *Magnum Force*—a pure rock 'n' roll set-up.

Slingerland drums are built in five-ply; 3/8" thick with a single straight seam. Plys 2 and 4 are thick, while 1, 3 and 5 are thin.

The components of the *69T Magnum Force* are: 16 x 24 bass drum, 10 x 6, 10 x 8, 10 x 10, 12 x 12, 13 x 13, 14 x 14 tom-toms (all double-headed), a 16 x 18 floor tom, and an 8 x 14 wood snare drum.

The 16 x 24 bass drum has 20 separate lugs with T-style tuners, along with wooden hoops inlayed with chrome stripping. Slingerland fits two pairs of disappearing spurs to this drum. Each spur has a spike tip, and a small ring to keep the spur leg from disappearing entirely into the drum when packing. The spurs are positioned at a forward angle, locked in their casing block by a wing screw and backed inside the drum by a metal plate. These four spur legs afford total stability of the drum. A felt-strip damper is installed behind both batter and front head. Also thoughtfully included are three moleskin adhesive impact pads for use on the batter head.

This drum came fitted with *Pinstripe* heads, both screened with the Slingerland logo. The extra two inches of depth makes an incredible difference in sound, as opposed to the standard 14" depths. The drum had plenty of volume, in fact, it's one of the loudest bass drums I've ever played.

Six rack toms come with the *Magnum Force,* giving a wide range of pitches. None of the drums have internal mufflers. The 6" has 8 lugs; the 8" has 10, and both clip-mount onto a boom tom-tom stand. The 10", 12", and 13" toms have 12 lugs each; the 14" tom and 18" floor tom have 16.

There is no holder mounted on the bass drum. The four larger toms mount in pairs on Slingerland's *64LP* floor stands. These stands utilize the *170* holder. The top tube of each stand has a neoprene ball which is sandwiched between two molded steel castings for angle adjustment using the ball-and-cage principle. It's set off by a square-head screw located deep inside the casting. Two holes are found in the holder casting, each one accepting a D-shaped tom-tom arm, again with the ball-and-cage adjustment, and locked in place by a drum-key-operated screw. All adjustment on the *170* holder (except for height) is made with a drum key. There are seven different adjust points: separate arm height, overall lateral angle, separate arm angle and separate arm spread. Hose clamp rings are fitted in two places on each arm, as well as on the height tube for use as memory locks. Each tom-tom has a diamond-shaped mounting plate and the drum is fastened to the arm via a drum-key-operated screw. Oddly enough, there is no backing plate inside the drums. The ball-and-cage design allows for a wide range of movement. The toms can be set up far apart, or extremely close together. The holder arms themselves are very stable, and the D-shaping keeps them from twisting.

The 6" and 8" toms mount on a *105 Grandstand* boom tom-tom stand. This stand is similar to a cymbal boom having a ratchet angle tilt, but in this case, it has a long boom arm of hexagonal steel, slightly bent at the top. The ball-and-cage method also applies here for angle adjustment of these two small drums. The toms fit on the stand via clip brackets (naturally, not adjustable separately). More about these two stands later.

The 16 x 18 floor tom has four legs, each knurled at the top few inches, bent outward at the bottom, and capped with rubber feet. The legs locate into cast blocks, and are set in place by a direct-contact screw, instead of an eye-bolt.

All the toms have Slingerland's lifetime guaranteed pressed-steel batter hoops, which have a slight flange inwards, instead of out. The drums were fitted with *Pinstripe* heads top and bottom. Even with that thick bottom head, the toms still had full resonance. I consider the 6" and 8" toms to be pretty much useless unless one's aim is always perfect. But if you can cope with the tiny head diameters, they do have a place in the kit's tonal spectrum. Every one of the tom-toms had somewhat of a timbale-like sound with both heads on. Nevertheless, thanks to the extra depth, they could be tuned really low and still come across with more than enough volume. They're like cannons! Single-headed, the toms gained more punch, though I would still recommend some sort of external muffling.

The snare drum included with the *Magnum Force* is an 8 x 14 wood shell covered in chrome. It has 12 double-ended lugs and an internal knob damper. There are also four ventholes across the drum, presumably to quicken the release of air when the drum is struck. Slingerland's *TDR* strainer is fitted to this drum. The *TDR* is of the side-throw type, tensionable at the throw-off side. A 20-strand snare wire unit extends past the bottom hoop, connecting to the throw-off and butt sides with nylon stripping. The *TDR* does its job well and operates smoothly.

With the *Pinstripe* batter, I expected this drum to have a deep, fat sound, given its full eight inches in depth. However, the drum sounded choked-off, not at all appropriate for its size. It also had a considerable amount of ring to it, even with the muffler all the way up. (Longer tuning rods may help to solve the pitch problem.)

Slingerland has five other snare drums in the new *Magnum* line: 7 x 14 with 10 or 12 lugs, 8 x 14 with 10 lugs, and 9 x 14 with 10 or 12 lugs. All feature the new *Slapshot* strainer (which was unavailable at the time of this review). The *64LP* tom stand with the *170* holder has a wide stance tubular tripod base and a nylon bushing at its first height stage. This joint is tightened with a T-bolt clamp, but strangely enough, with the nylon bushing fitted in, the tube *still* twists and sinks, even when tightened to its maximum. The next height stage which uses the holder tube is set by a directly tapped T-screw, and it does a lot better job than the bushing clamp. The stand can go high enough to accommodate any set-up and will not tip over, but the nylon bushing joint does pose a problem.

Slingerland has approached the point of "hardware overkill" with their *Grandstand* boom tom-tom stand, and two boom cymbal stands. They've gone too far. The *Grandstands* are massive and *very* heavy. Both the boom tom-tom and cymbal stands have extremely wide-spread tubular tripods, and two adjustable height tiers. Both have nylon bushings at their joints, which again, twist and turn and sink even when maximum pressure is applied to the large, hand-sized wing bolts.

Both the tom-tom and cymbal stands are identical in appearance, having ratchet tilters at the angle joint and hexagonal boom arms. At the end of the arm is a black threaded counterweight with a raised Slingerland logo. The top of the cymbal stand's arm has the same ratchet/eye-bolt casting as the stand's angle joint, but has a 5" cymbal post inserted into the eye-bolt. Slingerland seems to have wasted a lot of steel here, as the *Grandstands* can extend well past the point of usefulness even with the boom arm at its lowest—about 7 1/2 feet. Fit these in a trap case? I doubt it!

I've been told that even Slingerland feels the *Grandstands* are just too much, and they are redesigning their entire hardware line. The new *Magnum* hardware will have double or optional triple braced legs, a new locking device, and will also introduce a new tom-tom holder. I expect to be reviewing the new line soon.

The top of the line *809* hi-hat stand is part of the *Magnum Force* arsenal. It has a tubular tripod base, black frame, and a hinged-heel footboard which links to an internal spring by a metal strap. The footboard resembles the *Tempo King* bass pedal and has a rubber block underneath the heel piece to help prevent skid. The top pull rod is of hexagonal steel, which assists in arresting any turning of the top cymbal. The clutch disassembles from the top. A knob-operated spur is located at the bottom of the frame, locked with a large counternut. The tripod folds from the bottom. This stand is not as tall as some others I've seen, but it does have a fairly responsive action.

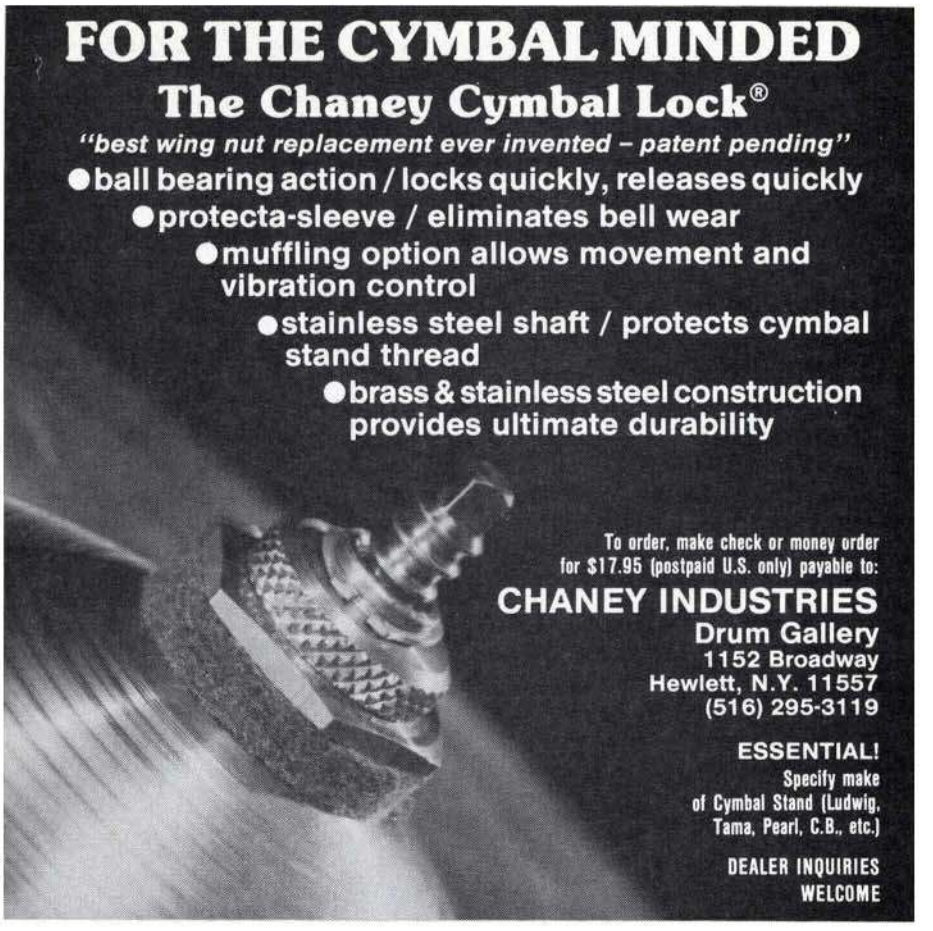
The *1386* snare stand, like the rest of the hardware, has a tubular tripod base. It folds from the bottom and has a nylon insert at its height joint (which *does not* slip!) The stand uses the common basket design, adjusted up with a large four-cornered locking nut. Basket angle is adjusted by a swivel and wing bolt. The *1386* even goes low enough to comfortably seat the 8" snare drum that comes with this kit.

The *Yellow Jacket* bass drum pedal has a split footboard, metal link strap, and double external expansion springs. Each tension knob is notched to provide for exact spring adjustment, and to keep the knob from loosening while playing. Stroke is adjustable in three positions. The clamp uses the usual wing screw/plate, but also has a cam lever beneath it. After the pedal is set once, only the lever need be moved to secure the pedal. Beater height is adjusted by a drum-key-operated screw, and its housing is set off a bit right of the footboard. There are also sprung angled spurs at the base. I noted a very springy action, but it is responsive. The *Yellow Jacket* is well engineered and sturdy. But I can't help feeling that Slingerland should have enclosed a wood beater with this pedal to help punch the sound out more.

The kit tested was covered in jet black plastic—a real glossy finish. Slingerland has a wide variety of gloss, pearl, wood and sparkle finishes—31 in all. They all look very professional, and on this kit, all the seams were hidden from the audience's view.

Slingerland is, as I've said, redesigning their hardware and tom-tom holder, and is also introducing a new snare strainer and a new drummer's throne.

The *69T Magnum Force* is a great kit for rock 'n' roll playing. All the drums are well constructed and have *lots* of volume. They're definitely the loudest drums *I've* ever played. With the forthcoming hardware changes, Slingerland should have a big winner on their hands. RETAIL: $2860.



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by Bob Saydlowski, Jr.

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	285*	single	clips**	ball joint	No	hose clamp	$ 72.00
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Goodman *continued from page 29*

sound. I designed my little green sticks for the Scherzo of the *Midsummer Night's Dream,* of Mendelssohn.

RM: Aren't the Calato sticks a little bit lighter than the ones you made?

SG: Not really. Don't forget, the density of wood varies. The sticks are made with an automatic lathe. In any automatic lathe there might be some very slight variation in the turning. The reason for that is the different quality of the same species of wood, in this case, rock maple. The knife may cut a little deeper into a softer piece of maple than it would into a tougher piece. That accounts for the very slight variations in the thickness of the sticks. But I think Calato is doing a beautiful job. The thread is beautiful and the sewing is done by the same person that did my work. I don't think any mass-produced article has any better accuracy than Calato's work.

I'll tell you something about him. He has his own mill where he cuts his wood. In other words, he doesn't buy his wood in dowel form—he'll buy a whole plank of hickory or a whole plank of maple. He cuts it himself, discarding everything that doesn't measure up to the quality that he wants.

RM: The number 7 stick was added after Calato took over. Did he design that or did you?

SG: That's my design. I call the number 7's the "ultra-stacatto stick." It's just my wood stick covered first with green felt and then with white felt over that.

RM: Do you remember the first time you played on a plastic head?

SG: I sure do! I'll tell you the experience I had. I first saw the plastic head in 1959 when the New York Philharmonic was making a grand tour of Europe that included Russia. The orchestra had just played in Kiev, and was travelling to Moscow. My tympani were transported in an open truck, and it started to rain heavily. We got to the hotel and I thought to myself, "I better get to that hall and look at my drums." The trunk for the 25" kettle wasn't exactly watertight, and the rain had leaked in and soaked the hell out of the calf head. It was useless for the concert that night. I said, "Here's where I try the plastic head." I had plastic heads in one of my tympani trunks, but up to that point, I had never used them. It proved to be just wonderful! I'll never forget; that night we played the Shostakovich *5th Symphony.* I made a recording of that piece with Bernstein, using the plastic head. So from that time on, I was convinced that the plastic head was here to stay.

The plastic head has made the tympanist's life much more comfortable. I used calfskin heads through my whole playing life. In the last 8 years or so of my playing, I had two sets of drums; one

continued on page 96

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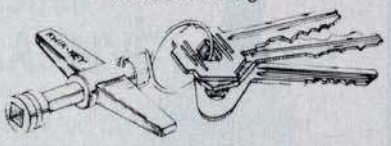

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Goodman *continued from page 95*

with plastic heads and one with calfskin. I used the plastic heads, of course, for outdoor playing. But prior to 1959, I used calfskin exclusively. I had an electrical device called a Dampchaser, which was mounted inside the drum. It's a circular tube with an electrical element on the inside, and it generates about 100 watts of heat. That enabled me to play on calfskin heads under extremely damp conditions. It wasn't always successful because if you put too much heat on, it destroyed the tone quality of the head. With about 50% humidity, it worked very well and you could get a reasonably good sound. For 28 years, I played outdoors on calfskin heads. In fact, sometimes when I played opera or ballet, I would have to set up on the bare ground, at night! All of the dampness came up from the earth. The only way I surmounted that problem was by using small-diameter drums, so that I wouldn't have to stretch the heads so much for the higher notes. I once played the Brahms 1st on a very humid night with a 23" and 25" drum. It was the only way I could do it.

You know, there are no decent calfskin heads in this country anymore. American Rawhide was the last company that made good calfskin heads. I found a place in Ireland that makes wonderful heads. One 36" head costs about $125! Many years ago, I used to get excellent heads for 10 or 12 dollars apiece.

They're perishable. With the stuff that's being written for tympani today, they wouldn't last 2 days. You have to be very careful with them. But if you could listen off to a distance to a plastic head and a fine calfskin head, and listen to them being played by a good player who is using the proper sticks, there would be no comparison whatsoever. The good calfskin would obviously sound warmer. But it's always a hazardous practice to use calfskin, because you never know what conditions to expect.

RM: You also make your own tympani. How did you get involved in that?

SG: My building these drums goes back to the summer of '42, when the Philharmonic was playing at the Lewisohn stadium. The stagehands were supposed to remove the drums from the stage after the rehearsal and put them in a storeroom, but they left the drums on the stage, unprotected. About 6 o'clock that evening, there was a tremendous thunder storm, and the stage was struck by lightning. The two steel girders that held up the roof of the stage collapsed, and these girders, which weighed about 5 tons each, folded up over my tympani and flattened them out like pancakes.

So there I was, with a war in progress and Dresden drums unavailable. I begged some materials from a few friends who had a metal business (I practically bootlegged the stuff), and we built a set of tympani to replace the set that had been destroyed. I had to use bronze because aluminum was impossible to obtain. The bronze castings were terribly heavy, and it wasn't until after the war was over that the main castings could be made of a much lighter metal. I experimented with several alloys of aluminum, but none of them seemed to work. Finally, I hit on an alloy that really did the job and could take the tremendous tension of those drums. Of course, that alloy remains my secret.

Then the idea of the chain drum came to me accidentally. In the early '30s, I had brought some cable drums over from Germany and used them in addition to the pedal drums. Dick Horowitz, tympanist with the Metropolitan Opera, and a former student of mine, asked me if I would build some cable drums for him. I looked at the cable drums and thought, "How can I duplicate this?" So then I thought, "Why don't we use a chain?" A chain would be superior because the cable was connected by turnbuckles and could only travel between the two pulleys that actually received the cable ends, thus restricting the distance between the pulleys. With a chain, you would have endless tensioning possibilities. My chain drum was patented in 1952; the first application of a chain to a musical instrument.

RM: Didn't you also build a few snare drums?

SG: I made about a dozen of them. It's a suspended-shell snare drum, based on the design of the Dresden suspended-shell tympani. The vibration is really sustained and the ease of playing is enhanced by the fact that the vibration is not stifled, because nothing is screwed into the shell.

RM: What are your thoughts on the practice of altering tympani parts?

SG: I've done that very often. I will shortly publish a revision of the tympani parts of the four symphonies of Robert Schumann. There are many wrong notes in the parts. Of course, the reason composers of that period didn't bother changing the pitch was that the mechanical type tympani necessary for those changes didn't exist. If they started a piece in F and B-flat, it remained in F and B-flat, unless there was a long period of time to change to another pitch.

Let me tell you something about revising a part. Don't forget that during the 19th century when these pieces were written, people got used to listening to the wrong notes. I remember once playing the overture from the *Midsummer Night's Dream* with Toscanini. In the transitional section the key goes to F-sharp major, but the tympani part is still using B-natural and E-natural, which are

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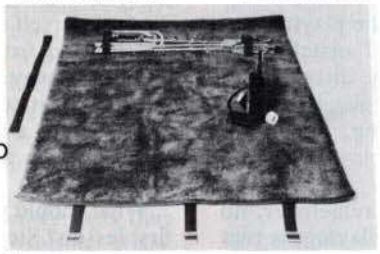

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wrong notes. So I changed the note once and Toscanini stopped and said, "Don't change the note. I want it to sound as Mendelssohn heard it, with the wrong note."

Another aspect of this changing business: It doesn't always follow that if you change a note to what is harmonically correct in the chord, that it's necessarily going to sound good. By using the "right" note, you might alter the orchestral color by changing the inversion of the chord that the composer was trying to produce at that time. Even though you do play the "right" note, in many cases it doesn't work.

There was another instance regarding historical accuracy. I remember once playing *Symphony 39* by Mozart with Bruno Walter, one of the greatest Mozart conductors of this century. The work starts with what I always thought should be a full, resonant sounding B-flat and E-flat. But Walter said, "I want it to sound like the old tympani." The drums he heard when he was young did not have the resonance of modern drums. I had to muffle the drums to get the sound he wanted.

RM: Could you suggest any guidelines for writing an effective tympani part?

SG: Study Stravinsky, Mahler, or Richard Strauss, who have composed exemplary parts for the instrument.

RM: For many years, you ran the percussion ensemble at Juilliard. Could you tell me about that?

SG: I don't know the history of percussion ensemble, but I started an ensemble at Juilliard in 1944, so I think I was one of the first. Then I offered a prize for the best percussion composition, because there was very little music for percussion ensemble then. Varese asked me to perform I*onization* at the school, but I had to say "no" because we weren't ready for it. In later years I did perform it and it always proved a huge success.

RM: Do you get to do much playing these days?

SG: Since I retired 9 years ago, I haven't, but I played a concert recently, and I really enjoyed it. As I said, I have just retired from Juilliard (although I will still be giving master classes from time to time), and I'm going to move to Florida, where I expect to do quite a lot of playing.

At present, I am involved in writing a book about my experiences during my 46 years with the New York Philharmonic, and my 41 years of teaching at Juilliard. The title will be *View From the Rear.*

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Choosing a Drum Teacher

by Robert D. Wallis

Co-director: Drummers Collective, NYC

So you think it's time to find a teacher and settle down to some serious studying. Do you stop down at the local music store and ask for the guy who rents out the back room? Or do you flip through the Yellow Pages to see who has the biggest advertisement under Music Schools? You *can* get lucky using either method, but I wouldn't recommend them. Choosing a teacher is a vital step in becoming a good musician, and if you want to take control of how you play and where you will go in the world of music, there are some simple guidelines that can be followed to help you get the most out of your lessons.

As director of a large music school in Manhattan, it's my job to match students with teachers, and to see that our students study what they need and want to know with the teachers who can best help them. But to do that, I need to start off with some knowledge about the student.

Since I'm already familiar with all of our teachers, some knowledge of what kind of experience—if any—the student has had, what he expects from a teacher, why he wants to play the instrument he is studying, and where he hopes to go as a musician can help in the matchmaking.

My asking those questions is also helpful to the student who should start out with a clear idea of what he's looking for. *The clearer the goals a student sets for himself, the easier they are to reach.* My questions can help him to strengthen in his own mind the general direction in which he wants to go, and how he wants to get there.

There are, however, some common goals that all students should share. For the beginning student, I would recommend starting off with a solid background in the basics: reading, rudiments, basic feels in various musical styles and general concepts about playing. This base will enable the student to later go in whatever direction he might decide.

Though some of these beginner's basics may seem unnecessary, it is foolish to close your mind to them. It may seem useless now, but later it may be very important.

For an intermediate or advanced player there is a bit more leeway in the teacher selection process. There are usually more specific things the playing student wants to learn, so I match them with a teacher based on the directions in which he or she wants to go, whether it be brushing up on reading, playing in odd-time signatures, or playing certain feels like funk or be-bop.

The important thing to remember, no matter what the level of playing, is that the student must put thought into the choices he makes and constantly reevaluate those choices. *Determine what you want and what you need, then search for it.* The best way to do that is to find a teacher—whether through a school like mine, through a referral, or that old back room and Yellow Pages process—and sit down and talk to him. That conversation could be as brief and simple as five minutes over the phone, but if you know what you want and ask the right questions, you should be able to almost feel if the teacher is right for you.

In your initial conversation, ask the teacher about his teaching, playing and studying experiences. In certain cases, you want a teacher because of who he is or how he plays. If that's the case, you should make sure the teacher will be able to explain what it is that makes him right for you. Realize, though, that *a good player is not necessarily a good teacher.* So, feel out if he is right for you. Listen carefully to his answers. Is he clear in his answers to your questions and do the answers make sense, or is he more interested in rapping about things that don't pertain to what you asked? Do his suggestions make sense? Does he seem organized? It is also very important that you feel the teacher can address you at your level, whatever it may be. Some teachers may be better with beginners, others may be strict jazz or rock players. Some may only be able to deal with advanced students. A good thing to do is mention drummers you admire and see what his reaction is. Be wary of someone who is quick to put down other drummers. An open-minded teacher is important.

What you are really looking for is someone who can either give you what you need to reach your goal, or shape what you already have. The teacher must be willing to accept the goals you set for yourself and add to them things he has learned from his experiences. One additional way to gauge the teacher's experience is to see him perform. This can often be a great form of inspiration for you and is a good way to begin your first lesson.

What should you do to prepare for that first lesson? Step one is to simply relax. I have seen students who are nervous wrecks before their first lesson. Remember, the teacher is not there to judge you, and you are not there to "blow his mind" with your playing. If you were that good, you wouldn't be there in the first place. Bring any books you have completed or studied to give him an idea of what you have already done. Then, take some more time to discuss your plans as a drummer, and the areas that most interest you.

In this second talk, be very open with your instructor. Listen to the recommendations he makes about what you should study. Both you and the teacher should jot those things down in a sort of informal "lesson plan." If the teacher is good and you are committed, you can use the plan to chart your progress.

After two or three months, some time should be set aside with your teacher so you can evaluate each other. See if the lesson plan is being followed, and if not, figure out why. Do you feel like you have made progress? Are you satisfied with the amount of progress? Don't expect miracles because you really haven't been studying that long. But, has the teacher opened you up to new concepts and ideas? Are you stimulated by your teacher? If the teacher is not motivating you enough, something is wrong. Perhaps you should discuss what that is.

But the evaluation should go two ways. Does the teacher feel the student is putting in enough time to practice? Is he thinking about what he is doing and why? The teacher should challenge the student on those points, and each of you should be honest and open in your questions and answers. It is, after all, a partnership and should be treated that way.

The way you begin your partnership with a teacher will determine how well

you progress and how long it lasts. Some people remain with one teacher for a long time. If that works for you, I highly recommend it, as long as you and your teacher constantly reevaluate your relationship and musical progress.

But there may come a time when you feel your progress has slowed down too much. If so, it's time to ask yourself why. Have you exhausted all of your teacher's resources? Do you agree it might be time to move on? Does the teacher have any suggestions to better your growth and progress? If not, could he recommend another teacher or learning situation, such as an ensemble-playing course, to which you can move on or expand? Just as starting lessons should be a well-thought-out decision, so should ending it or changing. But change, eventually, is usually inevitable for a player to progress, so keep in mind that it is for your benefit.

Once you make the change, it is time to start all over again, setting goals, clarifying directions, interviewing teachers, exploring new ideas. But the momentary burden of selecting a teacher can have unlimited positive results. No matter what your background or experience, a good teacher can be an immediate asset to your playing and your musical career. If you're just starting out, it's the only way to go. Why not do it the right way?

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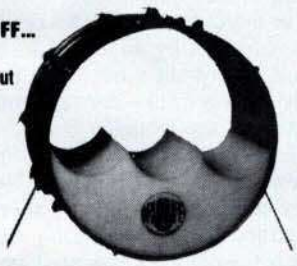

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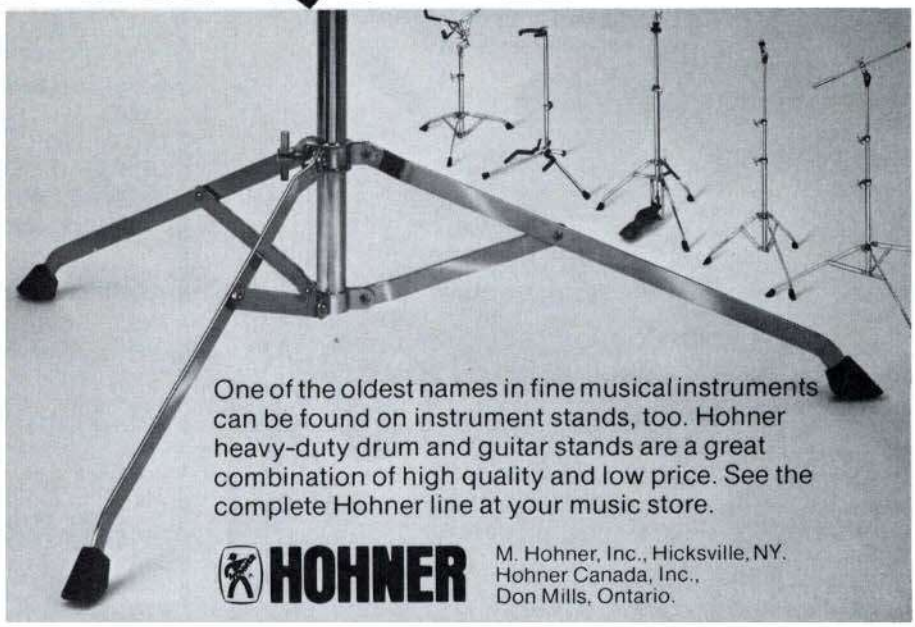

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Cyrille *continued from page 91*

It's nothing that goes on for days, though.

The only thing that does go on for days is my preparation for a solo percussion performance. Maybe a month or a few weeks before, if I have the time, I'll get vague ideas, and then the closer it gets—and I don't know whether this is something that happens just with me—almost automatically I'll get the form.

HH: Do you practice on the instruments that you will be playing, or is that left more or less to chance?

AC: Sometimes I do, and sometimes I don't, but I can apply the forms in my mind to any instruments. The structures can be the same, but the sounds will come out differently.

HH: Tell me about your current activities with Jeanne and Jimmy, with Maono, with IPS, and with anything else you would like to discuss—the present world of Andrew Cyrille.

AC: Well, all of these endeavors are pieces of me addressing how I have to survive in this society. If I can't do one thing, at least there's something else happening so that I don't get put out of my house.

As we were saying before, necessity is the mother of invention. Sometimes I don't like that pressure; I wish I could invent under more agreeable circumstances. I have interest in all of these things, but a lot of them come out of the fact that I necessarily have to do something which people may want to buy. Fortunately, I've never had to do anything outside of music in order to make a living. We're involved in a noble artistic endeavor, and I can always point to the aesthetic and say, "This is something of value." The Institute, my private teaching, the band Maono, Jeanne and Jimmy—all of these things happen from one time to another because I can't do one thing all the time. It's almost like freelancing, but with different types of activities that I have inaugurated wholly or in part, that I want to do.

HH: What is the relationship between IPS Records and the Institute of Percussive Studies?

AC: IPS is a business partnership registered in the county clerk's office in New York, and it's a profit-making record company. We thought of the appellation Institute of Percussive Studies when we got IPS Records together. As time went on, we decided we wanted also a tax-exempt, nonprofit corporation to do some other kind of work, so the teaching practice called Institute of Percussive Studies became that. They're two different, legally separate entities or functions.

IPS Records, which began in '74, is one of the best things I've ever done. I've never been offered a record contract in America, by anybody. I've done only one record—it's not even a whole record, just a track—for an American company, in the Douglas *Wildflowers* series. They have about six albums out with new music people, and on one of them is my composition called "Short Short." I decided that if I was going to have some of my works documented on records, I was going to have to do it myself.

I was going into a Unit Core record label with Cecil, but for some reason that didn't happen. Milford had the SRP record company as a business partnership with Don Pullen, but that company became dormant after their *Nommo* record. I approached Milford with the idea

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of a company with me in order to do the *Dialogue of the Drums* record. He was the one who came up with the name Institute of Percussive Studies, the acronym being IPS.

IPS has put me on the recording map around the world, and as a result, the Italian companies Black Saint and Ictus asked me to record with them as well. They knew that I could make some kind of money for them, if not thousands upon thousands of dollars.

HH: How would you compare Maono with the trio with Jeanne and Jimmy?

AC: With Maono, and of course the personnel there may change, although it hasn't for the past three or four years, I can write with conventional notation and dictate instrumentally what I want. With Jeanne and Jimmy, because of the kinds of musicians those two are, a lot of the work we do at this point is conceptual, even though we rehearse and we know what we're going to do (a lot of it is predetermined). But it's not of the same stylistic nature as Maono, which plays charts. Then again, Jeanne and Jimmy have other commitments. Jimmy has his own band and plays with Cecil, and Jeanne sings with Gunter Hampel. So that cannot be a permanent group unless we begin really making a lot of money on an ongoing basis. Maono is more something that I can direct and control regarding the music that I have been writing over the years. In that group, too, the individuals have ideas of forming their own bands (Ted has his own organization, as does David), but I can replace those people.

It's hard, running a business. You have to sit down every year and deal with these tax situations, and you have to send out statements. I just don't have time to do all of that. Not that things are over my head now, but with all of these different avenues that I have to drive down, it's just about saturated. I wish I could practice drums every day for six, seven, eight hours and/or write music for six, seven, eight hours. I can't have too many irons in the fire. Fortunately, I have a little bit of help, and I have my head in order to devote enough time to each activity to keep all of them viable.

HH: What other projects lie in your foreseeable future?

AC: I would like to write a book on drum methodology one day. Henry Adler has been after me for a couple of years now, but I just haven't sat down to it. I have enough material and information from my private teaching and from my experience over the years to write a couple of books, as a matter of fact.

HH: Do you use standard published materials in your teaching?

AC: Sure. I teach not necessarily from an artistic point of view, and here I'm being really practical, but rather I deal with all of my students on the basis of what they need and want. I don't impose my own musical or artistic principles on them. If someone's interested in playing shows, I'll give him the information I have in that regard; if he wants to play march music, I'll show him how to do that. As we go along and we get a closer relationship, then I'll tell him why I do what I do and why perhaps he could think about what I do in regard to himself. My main objective as a teacher, however, is to help the student to find himself, to tap his own resources, to feel comfortable with himself. I'm not interested in producing clones.

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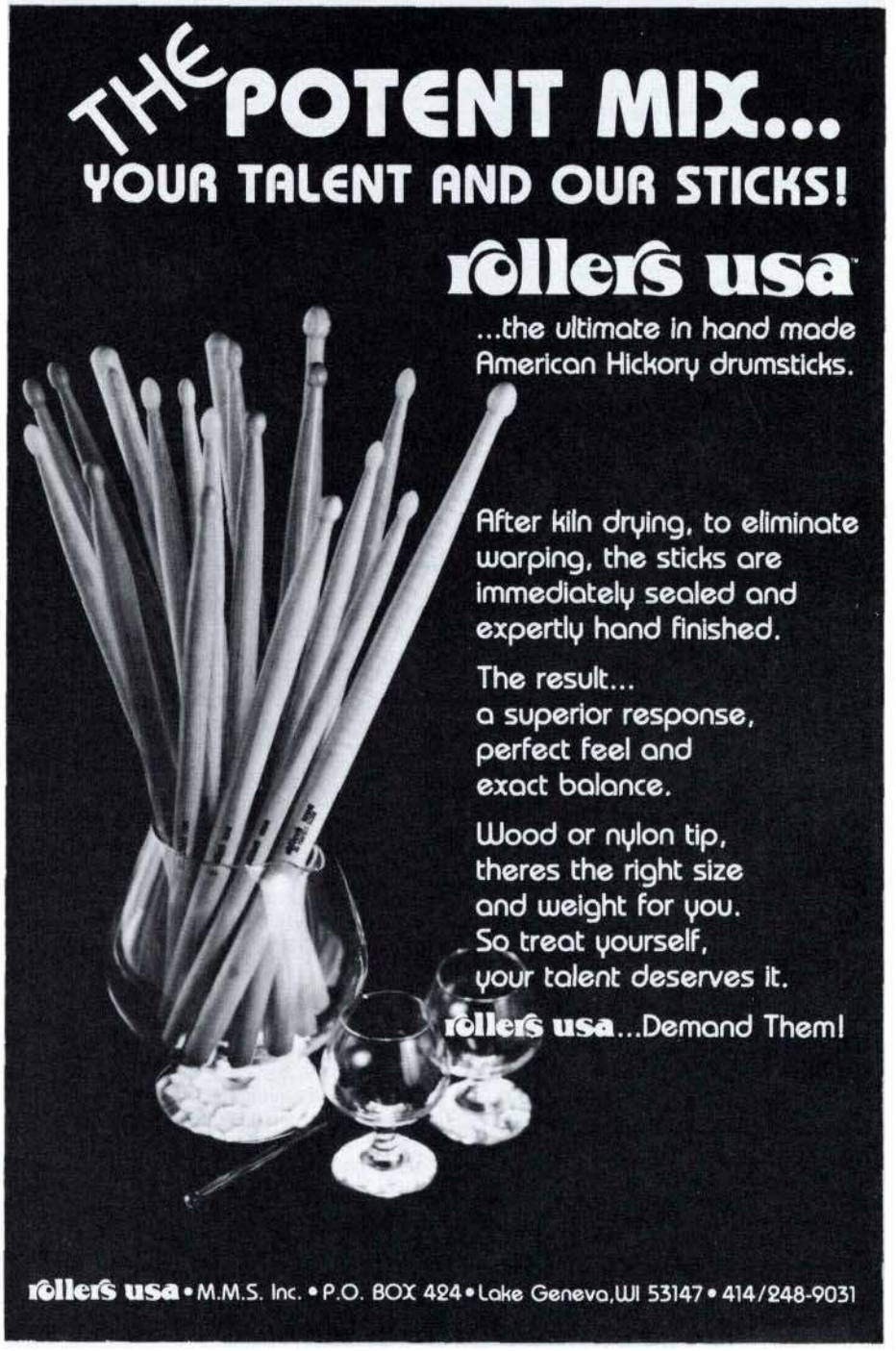

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continued on page 108

Ringo *continued from page 75*

lessons in the world, but one day, the teacher is not going to be there and you're on your own. It's very nice to be able to do a triple paradiddle flamhead boff-off in the room with a practice pad, but go and do it with a group and see if it works. The only advice, if anything, is to get in a band. Get with your pals who can't play either, because no one can play at the start. You learn together and you see the motivation. Other drummers say, "Yes, take the lessons, hold the sticks this way and do all this." It's show biz, you know, and half of it's luck.

RF: Are there particular drummers you listen to?

RS: Never since I started. I bought that one Cozy Cole record and that's all. I mean, I listen to Keltner and drummers on record . . .

RF: That's what I mean.

RS: But I listen to the track; I don't listen just to the drummers. For me, if it works, the drummer's working too. If the track works, everyone's working. I don't listen to the drummer to stand out and I never listen to solos. I've never heard anyone do a solo that wasn't boring. I think solos are a major ego problem. What are they trying to prove? That they can hit every drum 300 times in 40 seconds? I don't understand solos and that's just purely me. I never wanted to do a drum solo. I find them boring. I just want to play with players. Otherwise, the curtain might as well open and I'd do 20 minutes on the kit and they'd close again. I play with other guys and that's part of the magic—playing with other people.

RF: You were talking about that magic before.

RS: It's all magic to me.

RF: During all the talk about a Beatles reunion and all of that, was there ever a time when you thought if you got together for a night that . . .

RS: Well, we did. *The four* of us never got together, but at certain times since the break-up, three of us got together.

RF: Was that magic still there?

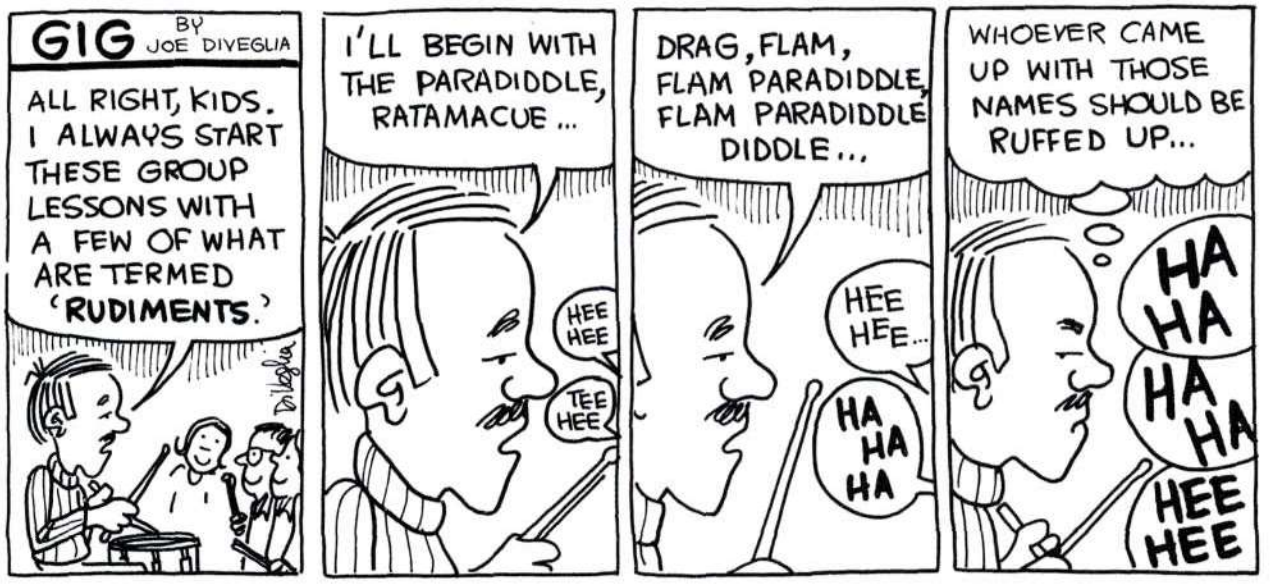
RS: Well, we looked at each other and smiled. It was interesting. Now, it's impossible to put it all back together of course, but I don't think any of us really thought we'd get back together. Everyone got too busy. No matter how much money they offered us, we never did it for the money, then or now. Then, when we were doing it in the '60s, and when they were offering us 50 million dollars in the '70s, it wasn't an incentive to play. Money is no incentive for musicians. It's nice to have, but it's not enough.

RF: I think it was John and Paul who said they felt that spark couldn't be recreated. I wondered whether you agreed, or how you felt.

RS: I don't believe that. I think, had the four of us gotten down and played, that spark would have been there. But the reasons would have been different and that was the difference.

RF: What kind of effect would you say the Beatles, the fame, etc., has had on you today?

RS: I don't know. It's hard to say where I'd be if it hadn't happened. But it did, so I'm exactly where I feel I should be. Does anybody know what he would have done if he hadn't been doing what he did do at the time he was doing something? It's impossible to tell. The difference would be that you wouldn't be interested in talking to me if I had just been playing some little club somewhere. But whether I would have been a different human being . . . it's hard to tell. I'm sure I must have changed, but would I have changed had I gone through a whole different type of life? I don't know. The effect it all had from being born to today and everything that went on in between, is that we're sitting here in the garden, trying to say hello.



INDUSTRY HAPPENINGS

Photo by Linda Matlow

SNEAK ATTACK

Drummer Buddy Miles, best known for his work with Jimi Hendrix, The Electric Flag, and John McLaughlin, stopped by the Chicagofest recently to promote his new Atlantic LP *Sneak Attack.* Blues great Muddy Waters was headlining the blues stage and Buddy Miles, along with Johnny Winter, stopped by to play.

LUDWIG MUSIC ANNOUNCES WILCOXON DRUM BOOKS

With the publication of the revised editions of Charley Wilcoxon's *Drum Method, The Junior Drummer* and *The Parade Drummer,* Ludwig Music has made available again the complete drum instruction library of this outstanding drummer. These drum books and solos have long been staples with drum instructors and students.

The volumes provide the drum set student with an expanded vocabulary of rudimental swing styles, including Latin, rock and disco beats illustrated in studies and solos.

For further information write Dept CW-10, Ludwig Music Publishing Co., 557 E. 140th Street, Cleveland, Ohio 44110.

COTTLER AND SONOR

The Charles Alden Music Co., Inc. announced the addition of Irv Cottier as a new endorser of Sonor drums.

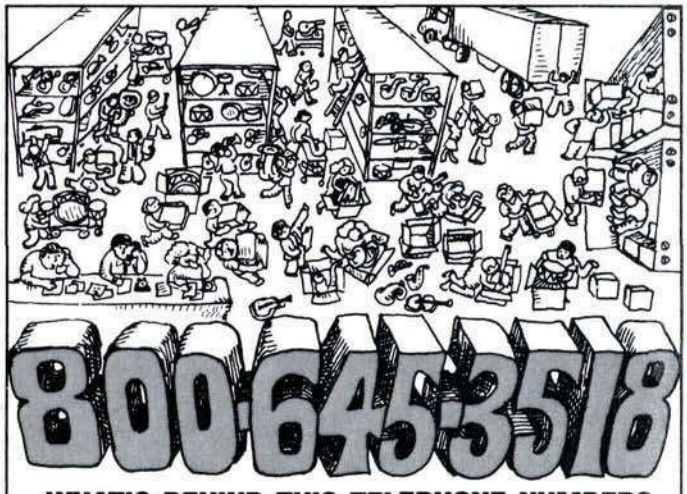
BOB MOSES JOINS DRUMMERS COLLECTIVE STAFF

The Rhythm Section Lab/ Drummers Collective in N.Y.C. announced the addition of Bob Moses to its drum teaching staff. Bob has recorded and performed with Steve Swallow, Gary Burton, The Brecker Brothers, Pat Metheny, Charles Mingus, and many others. Two of R.S.L.'s teachers have written new books, *Welcome to Mental and Manual Dexterity in Odd Times,* by Mike Lauren, and *The Featured Drummer,* by Terry Silverlight. In addition, there are new courses available to students. A reading/chart interpretation class using actual jingle, big band and record charts; and a course called "Latin Rhythms For Traps" placing intricate conga, bell and clave parts on the drumset.

FORMULA X-10 DRUMSTICKS INTRODUCED BY AQUARIAN

Aquarian Accessories Corp. recently introduced its line of *Formula X-10* drumsticks (patent pending) in four models: *concert, rock, combo,* and *funk.* The new line made its debut at Bob Yeager's Professional Drum Shop in Hollywood, CA. Present at the all day event were Craig Kampf, Charlie Callas, Roy Burns, Frank DeVito, and Bruce Gary. Aquarian's Roy Burns described the *X-*/0's as "giving drummers the durability they have been looking for, with no sacrifice in sound or feel. The *Formula X-10* sticks were not intended to be a 'synthetic' stick or an imitation of wood. It is designed to surpass wood in every way."

For more information: Aquarian Accessories Corp., 1140 N. Tustin Ave., Anaheim, CA 92807.



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Satterfield *continued from page 85*

have to get along! They're your buddies and family. You have to get along with management people. You have to be a politician to be a successful musician. Being a wiseguy won't get you anywhere. You need to know when to be cocky and when to lay back.

SF: How do you maintain your positive attitude?

FS: By playing good gigs. I get depressed when I feel I don't play up to par. I read a lot of science fiction. I might have liked to have been a science fiction novelist. In many ways I'm a dreamer. I'm dreaming of what's going to happen next. Being that music is such a part of what's happening socially and morally to the United States and the rest of the world, I'm in a main flow of information and trends. It's nice to be in a position to express some ideas like breathing and heartbeats and theories that I use.

SF: Is dreaming important?

FS: It's a requirement to be successful in this business. I have to envision myself doing something before I can actually do it. I have to have a mental picture of what's going on. I'm also an artist. I illustrate. So, it's easy for me to get a mental picture. That's been of immense value to me over the years. I've had people mention that to me. I can't understand why some people *can't* get a mental picture.

SF: Do you still practice?

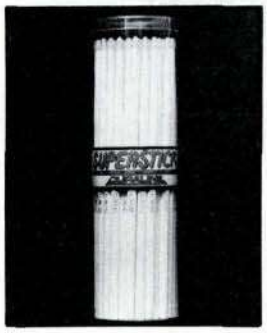
FS: I don't practice on the drumkit as much as I used to. I've got a drum pad on the band bus that I warm up with. It's hard to practice on drumkits when you live in a condominium. To keep an edge mentally, and to constantly listen to music, and to what other players are doing is of paramount importance. You can't set the trends all the time. You've got to have some input somewhere. I find mine through reading, the media, television, and the majority of it is through listening to music.

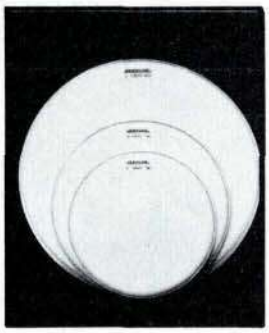
SF: Where do you see yourself in five years?

FS: That brings us to the Rockland Road project. The band is made up of the back-up band for the Oak Ridge Boys. Basically, the band is a rock band. We're working on our own material. It has a "European rock" style to it. We'll continue to work with the Oak Ridge Boys, but *our* writing isn't in their market. Bob Burwell is working on a record deal for us. He's Michael Murphey's manager. We're not pulling apart from the Oaks, we're just creating a bigger market. I see myself going in that direction first as a recording project and then—who knows? I've been doing some co-writing with Peter Cummings and another guitar player, B. James Lowry. Also, I plan on doing sessions whenever I'm in town on call. I love to play more than anything. I want to be a great renowned player one day like all of us want to be. I'm not afraid to work for it. I've worked for it up to this point. You have to have that positive attitude in your music, your playing, and your livelihood. Rockland Road is all self contained at this point. We've got many influences within the band. Skip Mitchell, one of the guitarists, is a Rolling Stones fan. We have a technical genius like Ron Fairchild who handles all keyboards. Peter Cummings grew up on the Beatles. Don just lays down a rock-solid bass pattern through anything. The influences from all these guys are unique to any other band I've worked with. I think that we're playing music for the people. I remember Jeff Porcaro talking about his group, Toto. Jeff said, "We want platinum albums." I appreciated his honesty about their goals. Hopefully, I can predict the same things with our albums. We want to be a commercial success so that we can continue to do our music as Rockland Road or as "The Gang" as it's affectionately known.

SF: Great! Do you have any closing thoughts?

FS: Honor your health, keep a positive attitude, and stay fluid!





DURALINE'S SUPERSTICKS AND SUPERHEADS

Duraline/Syndrum is now offering percussionists two new products promising longer life for drumsticks and heads. According to Bob Scott, President, the basic material used is Kevlar. Kevlar is used in bulletproof vests, for example. Scott reports, "We've come up with a stick that has the feel of wood without wood's limitations. *Supersticks* won't warp, and they're matched to within 1/2 gram of weight. Our *Superheads* are many times stronger than conventional plastic heads. They won't stretch after initial tuning, and they don't dent or pull out of the rim. If the head does get a hole in it or a tear, it maintains its tension and can still be played."

For further information contact: Bob Scott, President, Duraline/Syndrum, 11300 Rush St., South, El Monte, CA 91733.

NEW! DAVID SAMUELS METHOD BOOK

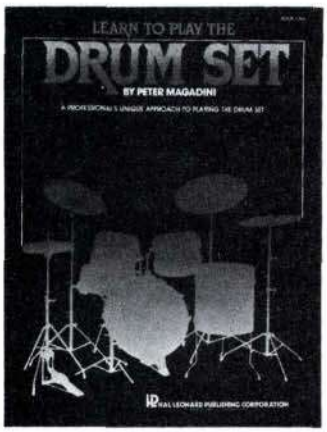
MD columnist David Samuels has announced Volume 1 of a two-part series entitled *A Musical Approach to Four Mallet Technique.* Mail orders can be sent to Excelsior Music Publishing, 15 W. 44th St., New York, N.Y. 10036. The book will also be available in local music stores.

EAMES MASTER MODEL

The Eames Drum Company has announced the addition of the *Master Model* snare drum shell. Each shell is made of 15 ply Birch, and is completely hand-crafted. According to Eames president Joe MacSweeney, "These shells are constructed for maximum projection and durability." For further information, contact: Eames Drum Company, 229 Hamilton St., Saugus, Mass. 01906.

NEW PETER MAGADINI METHOD BOOK

Hal Leonard has recently introduced a new drum method entitled, *Learn to Play the Drum Set* by Peter Magadini. This method teaches a student how to play the basic four or five piece drum *set* right from the start and in the shortest amount of time. It features in-depth explanations and exercises of drum set playing in many styles of contemporary music. The student learns basic drumming in combination with drum set playing.



The student is instructed on basic points such as: drum set-up and arrangement, sitting at the drums, sticks and grips, practice pads and so on. According to Mr. Magadini, "In my teaching experiences, I have noticed a definite need for a method that starts a student on the entire drum set. Until this method, there was very little hope of maintaining a high level of student interest because the student was learning on one drum. This method gets the student playing the entire set right from the start."

Further information on the publication can be obtained by contacting your local music dealer, or write Hal Leonard Publishing, 8112 West Bluemound Road, Milwaukee, WI 53213.

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Drum Market *continued from page 104*

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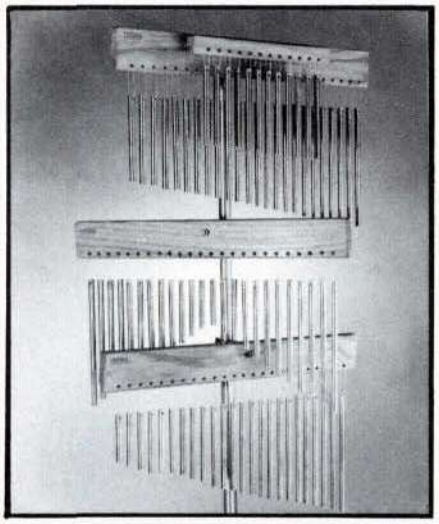

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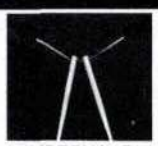
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